॥ श्रीः ॥

# काशी संस्कृत ग्रन्थमाला

२१९



महाकविकालिदासविरचितं

# मेघदूतम्

'कात्यायनी' संस्कृतटीकया आंग्लभाषा-
नुवादेन च विभूषितम्



टीकाकारः

आचार्य श्री चरणतीर्थमहाराजः

( अखण्ड भूमण्डलाचार्य अनंत श्रीविभूषित भुवनेश्वरीपीठाधीश रसेशाचार्य
श्री भुवनेश्वरी पीठ, गोंडल : सौराष्ट्र, गुजरात )



चौखम्बा संस्कृत सीरीज आफिस, वाराणसी-१

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मुद्रक : विद्याविलास प्रेस, वाराणसी-१
संस्करण : प्रथम, वि० संवत् २०२०



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प्रधान शाखा
चौखम्बा विद्याभवन
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# MEGHADŪTAM

OF

## MAHĀKAVI KĀLIDĀS

*With the Kātyāyani Sanskrit Commentary and English Translation*

By
ĀCHĀRYA ŚRĪ CHARANATĪRTHA MAHĀRAJ
*( Shri Bhuvaneshwari Pithadhish Akhand Bhumandalacharya Anant Shri Vibhushit Raseshacharya )*
*Shri Bhuvaneshwari Pith Gondal ( Saurashtra Gujarat ) India*

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# INTRODUCTION

## KALIDASA—THE GREAT POET AND HIS 'MEGHDUTAM'

### ARYAN SCRIPTURES AND LIFE AS A HOUSEHOLDER :

Scriptures composed by ancient Aryan Sages are the quintessence as it were of their experience for thousands of years. They are the sweet fruits of the trees, planted and fertilised by those sages to guide human beings in all walks of life. Hence it devolves on us to nurture and protect those plantings and to pass our worldly life in comfort and happiness by eating their very fruits. A tree planted naturally requires five to fifteen years to fructify. Likewise, the scriptures bequeathed by our ancient preceptors, the trees which provide us fruits for various spheres of life have their roots on the experience of our mighty ancestors for centuries astretch. May the people of the world follow them and fulfil their mission in life ! These scriptures have been written not for India or for the Hindus alone. The principles they enunciate are universal by nature. Hence the whole humanity can avail itself of their advantage by accomplishing happiness in all spheres of life.

A *Husband and a wife—the main embodiments* of a domestic household, their children and descendants, who mould their life on the basis of these Aryan scriptures, ennobling in aim, attain happiness not only

in this world but also in the life to come. In the Aryan's domestic life, once the husband and the wife are united by religious marriage rites, the tie of affection between the two is so strengthened that they live practically throughout their life as a single soul in two separate bodies Even to-day, the domestic life of the Hindus is much happier as compared with that of people of other nations For some time past, some of the leaders and learned persons in Europe and America, who have been witnessing the adverse results of their mode of domestic life, are actuated to study the principles underlying the domestic life of the Hindus and to devise ways to adopt them

Children do not become free from the debt, they owe to the presents who gave them birth, eventhough they serve them throughout their lives. Materialistic people of to-day do not follow this injunction of the Shastras so faithfully, as it is being done in India They argue that children are the outcome of the *passion of the parents. As such, they owe no gratitude* to their parents How base, ungrateful and perverted mentality does this reveal ! As against this, sages, who have moulded our minds to fulfil pious filial obligations, become the recipients of high praise not only from us but also from the learned persons of other countries

No country other than India can display examples of thousands of heroic Kshatriyas and men of other castes, who have sacrificed their kingdoms and lives to protect the chastity of their women and so also of valiant ladies, mostly Kshatriyas, who have embraced death by willingly consigning themselves to funeral

pyre, out of affection for their husbands or menfolk. This is the result of pious mentality shaped by Aryan scriptures.

The Meghdutam is the history in truth dating two thousand years back. Along with other historical works and Puranas, it affords a glowing example of the indissoluble tie of affection, existing between a husband and a wife in India, since times immemorial. Any householder can well imagine how blissfully happy must be the worldly life of the couple, imbued with so deep an affection towards each other. It is only in India, that one finds poetical compositions, nobly illustrating the divine ties of affection between a husband and his wife Such poems or opics lead the people to the right track of worldly happiness—a task that can never be accomplished by any number of preachers, laws or other means.

*Poitical compositions of the Aryans and allsided popularity of the Meghdutam.*

In India, Valmiki and Vyas are the poets, who have first laid before the people high ideals, to achieve happiness in domestic life. In order that the people cantravel with ease on the path chalked out by them, Bhavabhuti, Bharavi, Bhasa, Kalidasa, Bana and many other great poets have, in their wake, composed some of the best poems and dramas, contributing to happiness in the domestic life of the Indians and to the establishment of India's glory and world-preceptorship. Savants of the world acknowledge that no poets of any language in any part of the universe stand favourably in comparison with the intellectual vision of the Sanskrit poets of India. Not only in the field of poems and dramas, but also in philosophy, astro-

logy, Ayurveda, Sculpture, Science, Arts and Culture, no country of the world has possessed such scholars and research workers as have existed in India in times past.

The "Abhignan Shakuntalam" of Poet Kalidas has charmed the entire world. Likewise, his 'Meghdutam', though smaller in extent, has attracted the attention of the scholars and the people, not only in India but also Europe and America The Meghdutam, which has won high encomiums for Kalidasa, has been well-known in very province of India for two thousand years. It was first published in Europe and America 140 years ago, whereafter its translation in different western languages was undertaken. Surgeon Dr. H. H. Wilson of the East India Company was the first to get the Meghdutam published in Calcutta, with its English translation and Sanskrit Commentary in A. D. 1813. By 1847, Dr. Jacob and Clarke got it printed in London, Dr. Guild in Copenhagen and Bonn and Dr. Max Muller in Konigsberg. By 1874, Dr. Stanzer in Breslau and Dr. Bach in Berlin brought out its German translations. Besides, its editions in other European languages have also been printed by Dr. E. Hultzsch, Dr. Johnson, G. A. Jacob, Shutz, Fitz and other scholars. We feel highly gratified to realise that the Meghdutam has been so well acclaimed by European scholars. So long as the art of printing was not introduced in India, the Meghdutam was read throughout the country in the form of manuscripts, which if collected to-day, would come to the minimum of 5000. Lithography was started in India 200 years ago; but with the development of the art of printing in other countries, Indian scriptures and Kavyas inclu-

ding the Meghdutam were also got printed and widely circulated.

ANCIENT COMMENTARIES :

Commentaries on the Meghdutam, by Vallabh and Mallinath have been printed at Bombay and Poona and the Pradeep commentary of Dakshinavarta Nath at Trivandrum. In Shree Bhuvaneshwari Granth Bhandar, there are fourteen manuscripts of the Meghdutam, including two commentaries of Mallinath entitled Sandesh—Vishaushadhi Sanjivani, one Avachuri commentary, 2 anonymous ones, 4 mss. with bare text and 5 incomplete mss.

*LUCID COMMENTARY KATYAYANI AND ITS AIM :*

My Sanskrit Commentary on the Meghdutam entitled Katyayani has been drafted, with a view that the reader can understand the meaning of the verse, just after he goes through it. It varies greatly from the commentaries of Mallinath and others in elucidating words, phrases, thoughts and meanings of verses.

95% of the persons who read difficult but interesting Kavyas like the Meghdutam are naturally inclined to refer to the commentaries at once, if, after a reading a verse, they find it difficult to understand any word or grasp its meaning. Their minds are not prepared to tolerate the least delay. If they do not find from the commentary what they seek to know, they get disappointed and at times pass remarks uncomplimentary to the commentator. This is a feeling natural to every human being and everywhere. Sanskrit commentaries at times contain lengthy elucidations from grammatical and other relevant points of view

with the result that the reader takes a long time to find out what he wants to know and very often the point he seeks for is itself unelucidated. In such cases, he has to refer to other editions or commentaries and dictionaries To obviate this fact for every reader and every commentry on Shastras, my Katyayani commentary has not been made unnecessarily long It has been wirtten in a way to help to grasp the meaning of a verse all at once.

Besides, students studying the Meghdutam will find this commentary interesting and explanatory. If they require grammatical, lexicographic or other sorts of authoritative citations, they may better refer to other commentaries. I think many will find that I am the first to start this type of Sanskrit commentary, novel in style However, I leave it to readers to decide, whether my style and arrangement in drafting this commentary is proper or otherwise.

IMITATIONS OF THE MEGHDUTAM :

Many learned persons have imitated the Meghdutam, by composing पार्श्वाभ्युदय, नेमीदूत, पवनदूत, हससदेश, मनोदूत and such other Kavyas, having a दूत or the messenger underlying. Shri Jinsenacharya has written his पार्श्वाभ्युदय in Vikram Samvat 871. From poetical point of view, it is a good composition, concerning a prayer to Parshwanath All the verses are in Mandakranta Metre just like the Meghdutam Some new verses have been composed and incorporated in the text herein by समस्यापूर्ति method. I have not got to see any manuscript copy of पार्श्वाभ्युदय. The one printed in Vikram Samvat 1966 in the Nirnay Sagar Press at Bombay has 4 Sargas and 358 verses in Mandakranta

corresponding to the Meghdutam. It also contains more verses by way of praise of the poem. The printer has adopted 120 verses in this book from the Meghdutam. The 70 verse आनन्दोत्थं···and 75th verse यस्यां मत्त·····have been regarded as interpolations. This Jinsenacharya is said to have existed in Vikram Samvat 871 and was the preceptor of King Amoghvarsha of the Rashtrakoot dynasty, ruling over Karnatak and Maharashtra. His capital was at Malkhet or Manya Khetpur. The number of verses in Jinsenacharya's manuscript is the same as in that of Mallinath, some additions to which have, however, been made by him as समस्यापूर्त्ति. As compared with the present text, the verses here contain many variants. But looking as a whole, the Meghdutam copies of Mallinath and Jinsenacharya throw no new or more light about that poem. नेमीदूत is a prayer to Neminath, composed by Poet Vikram, the son of Sangan In it, the first three lines of each verse are for praise and the last line is for समस्यापूर्त्ति as in the Meghdutam. Of course, this is a better composition than पार्श्वाभ्युदय. In this way, many poets have imitated Kalidas. Prayer in the form of a समस्या is not good. Ancient Aryan poets have not adopted this style. One's poetical genius can be shown by composing an independent poem in praise of anyone. The incidents in the life of each incarnation of God are different. To connect them all together as a romance in a versified form is a method indeed far-fetched. Still the fact that these learned persons have utilised the Meghdutam in their praise of beings incarnate goes to show how much enamoured they may have been of that poem.

KALIDAS IS NOT A ROMANTIC POET ONLY :

Some say that Kalidas is a poet of romance ( eros ) but that belief is not proper. He has selected such subject matters that some of the incidents therein naturally have romance in predominance To present it in an elegant, effective way depends upon the poet's intelligence and genius. It is the charm of the poet, if he best displays the Rasa, as it is in every episode. Kalidas was well versed in all Sashtras. Hence any subject or Rasa taken up by him has been raised to the highest The readers are charmed to find that whatever Rasa he deals with is conjured up there in its practical form. Aja's lamentation for Indumati in Raghuvansha is the best example of करुण रस—Pathos. It is the quality of the poet himself to create any Rasa, wherever he wants to, in a way that the readers, engross themselves in it and forget the self. It is also possible that a poet may concentrate himself more on that Rasa, with which he has greater contact in life. His genius will shine best in it. Kalidas' life was mostly spent in royal court pleasures. Hence it is but natural that शृंगार रस—Eros–has best been depicted by him, wherever the occasion has demanded it.

If we think of the ancient poets preceding Kalidas, we find that they too have concentrated on that very Rasa, which the occasion demands. Rama's going to the forest, Sita's kidnapping, her non-acceptance by Rama after Ravana's slaughter, Valmiki's vows about her purity, her entering the chasm in the earth, taking away of Draupadi's clothes, Pandava's going to the forest, Draupadi's words to Shri Krishna while

going for a compromise are the occasions in the Ramayana and the Mahabbarat, where Valmiki and Vyas, the best of the ancient poets, have so superbly concentrated on करुण रस,—Pathos–as to move the reader's hearts to the highest, and to shed tears from eyes. No poets can stand in comparison with them. Poets following them have taken up the subjct matter for their poems or dramas from the work of Valmiki and Vyas, offering it in an attractive form and lying stress on a particular Rasa, as the case may be.

SUBJECT MATTER OF THE MEGHDUTAM :

Mallinath's remark that the subject matter of the Meghdutam was taken by Kalidas on the basis of the Ramayana is not proper. The whole poems is full of similies and comparisons. One of them is that the Yaksha's wife will be so eager to hear the message from the Megha as Sita was to hear Rama's message from Hanuman. There is also a reference to Sita's holy and historical water pools in Ramgiri Ashram. To deduce from this that Kalidas had his theme for the Meghdutam ( as suggested from the Ramayana ) is not correct. Any poet can give any illustration or illustrations of ancient or contemporary historical incidents, places etc. as befitting the occasion. The Meghdutam is full of many such illustrations.

We can see from this Kavya that Kalidas' knowledge of geography was of a high order. Equally deep was his knowledge of nature, customs and mode of life of the people of different regions.

The Yaksha speaks no word against the king who granted him an exile but remains faithful to him. The

reason for the king's giving him the exile is attributed to his own bad luck This indeed shows the greatness of the poet's nature and his faithfulness to his master. This is but the nature of ancient or modern Sanskrit poets and learned persons influenced as they are by Sanskrit literature and its marvellous knowledge.

*THE DATE OF KALIDAS :*

Kalidas was born at Ujjain in the past Kaliyuga's or Yudhisthir Samvat 3018, that is in the first century prior to the Vikram Era. King Vikrama and Kalidas were of the same age. In the Yudhisthir Samvat 3043, when the king began his Vikram Era, both of them were about 25 years of age. Before this, king Vikram had already accomplished an all-round conquest of India, in commemoration whereof, he had commenced the Vikram Era in 3043. 25 years hereafter, i e. in the past Kaliyuga's or the Yudhisthira year 3068, Kalidas had written *Jyotirvidabharan.* This was the 25th year of the Vikram Era, when both of them were 50 years of age.

Many scholars from the East and the West have also accepted this fact that Kalidas was born 57 years before the Christian Era commenced. Scholars from the west, who are generally frank hearted and follow the dictates of their conscience, do agree to this date; but some among them have found it lowering the dignity of their country to accept Kalidas' date 2000 years ago They together with several Indian scholars, western trained and following in their wake, have ascribed to Kalidas a period anywhere from the 3rd century A. D. to the 6th or the 8th century. Be this anyway, the fact that Kalidas existed two thousand

years ago stands historically and authentically proved Great Sanskrit scholars like the late Shri Kilabhai Ghanshyam and Shri Keshavlal Harshadrai Dhruva–in his introduction to the translation of Vikramorvashiya printed 40 years ago–have conclusively proved, citing various authorities that Kalidas existed in the first century before Christ

EVIDENCE FROM THE JYOTIRVIDABHARAN

It will be useful to refer here to ज्योतिर्विदाभरण—a manuscript on Jyotish in Shri Bhuvaneshwari Granth Bhandar, composed by the great poet Kalidas The date of its compos tion is given as below —

संवत् १६०६ ना वर्षे शाके १७७४ प्रवर्तमाने ग्रीष्मऋतौ वैशाखमासे कृष्ण पक्षे दशम्यां तिथौ श्रीसौम्यवासरे श्री शाराग्रपुर्यां ( सरधार पत्तने ) लिखित विप्र औदीच्य ज्ञातीय दवे मेघजी सुत देवनन्द ॥

This shows that manuscript was written at Sharagrapuri i.e. Sardhar in Kathiawar exactly 101 years ago It is in 336 leaflets i.e 672 pages Incorporating 1424 verses, this Jyotirvidabharan has been composed in original by Kalidas in Yudhisthir Samvat 3068 In the colophon, the great poet Kalidas writes :—

वर्षैः सिंधुरदर्शनाम्बरगुणै (३०६८) र्याते कलौ सम्मिते
मासे माधवसंज्ञिके च विहितो ग्रन्थ क्रियोपक्रमः ॥
नाना काल विधान शास्त्र गदित ज्ञान विलोक्यादरा—
दूर्जे ग्रन्थ समाप्तिरत्र विहिता ज्योतिर्विदा प्रीतये ॥ २१ ॥

Meaning "Kalidas commenced to compose this book in the month of Vaishakh, after 3068 years of the Kaliyuga had happily glided away and he has finished it in the month of Kartik. He has composed this

work on the basis of many books on Jyotish, to provide delight to those who know that science".

A great scholar named Shri Bhavaratna Suri, a descendant in the line of Jainacharya Shri Chandraprabha, has written the best detailed Sanskrit commentary entitled 'Sukhbodhika' on this book on Sunday, the third day of the bright half of Vaishakh in Vikram Samvat 1761. Composed 248 years ago, this commentary extends to over 9500 Anushtuph verses. Jyotirvidabharan in the original is very difficut to be understood. The author who had to undergo great strain in understanding this book and in drating commentary on it, emphatically asserts that this work was composed by Mahakavi Kalidas This sort of definite opinion from a renowned scholer who existed 250 years ago goes to show that not only his other contemporary scholars shared the same view but that he has given expression to a fact, which had been regarded as true since centuries astretch In the introductory verse, the commentator writes :—

श्रीकालिदासकविचक्रिनिर्मितस्य
ज्योतिर्विदाभरणनामकरागमस्य ॥

ग्रन्थारम्भे ग्रन्थकृत् श्री कालिदास कवि चक्रावतंसविलसेन—

"The crest as it were among the poets and a jewel among the scholars, the author Kavi Kalidas commences the work as ....." Kalidas has thus been referred to by the commentator with great respect In the concluding verse of his commentary, Shri Bhavaratna Suri reiterates :—

वन्द्यस्योऽभूद् भावरत्नाभिधानस्तत्पादाब्जोपासनामग्नचित्तः ।
टीकां कृत्वा कालिदासस्य गुर्व्यां ज्ञातार्थो यस्तद् गुरोर्ज्ञान सामान् ॥११॥

"Concentratating his attention upon the worship of the lotuslike feet of his preceptor and knowing the meanings of Kalidasa's mysterious writings by the beneficial knowledge acquired from his preceptor Bhavaratna, the disciple of Shri Mahimaprabha, has composed a commentary on this work"

तेनासौ सुखबोधिका सुललिता ज्योतिर्विदांतुष्टये
शास्त्रस्यास्य कृता यथामति मया शोध्या सुधीभिर्यतः ।
सरिलष्टानि पदान्यनेकश इहैकैकाक्षराकान्यपि
काठिन्यं कविना गिरां समुदितं त्याज्य खलत्वं पुनः ॥ १२ ॥

"I have drafted according to my intelligence a beautiful commentary entitled 'Sukhbodhika' on this mysterious work to afford satisfaction to those who evince interest in Jyotish. In this scientific treatise, there are innumerable Padas, monosyllabic and correlated. The poet too has displayed a great complexity of language in this work."

A mighty scholar has in this way calssified the book Jyotirvidabharan as a scienc by itself. He has also glorified Kalidas with epithets of कविचक्रचूडामणि and कविचक्रावतंसतिलक.

This book has 22 Adhyayas. In the last chapter, Kalidas gives the history of King Vikramark in 17 verses, which can be summarised as below :—

"Hereafter I describe in brief the kingdom of Vikramark Vikramaditya, the lord of the world, who had given delight to his people.

This book has been composed by Kalidas, who lived in 180th देशमंडल of Malavendra,—the king of Malava—in India.

Dhanvantari, Kshapanak, Amarasinh, Shanku, Vaital Bhatt, Ghatkarpar, Kalidas, Varahmihir, Vara-

*ruchi—these nine were the best of scholars at the court* of king Vikrama.

800 Mandalik or feudal chiefs were the members of king Vikrama's court His army was of ten millions. 16 scholars, 16 persons well-versed in Jyotish, 16 Vaidyas, 16 Bhattas and Pauranikas, 16 Connoisseurs of music and dancing and 16 persons knowing and reciting the Vedas were in his court.

This king Vikrama had killed a hundred thousand Shakas,—Scythians–who had invaded his kingdon and thereafter had started an era by his name.

This king Vikrama had conquered thousands of forts, cities, towns etc. and had given them back to their respective owners.

When king Vikramark ruled in this world, his capital Ujjayini was very extensive. Mahakal Mahadeva always used to live here Ujjayini was considered to be a city, freeing people from their worldly turmoils and granting absolution

This king Vikrama had defeated in battle Shakeshwar.—the Mlechha king of Rome,—had captured and brought him to his capital to be taken all arround by way of humiliation, and had finally freed him.

I have composed 3 Kavyas—Raghuvamsha etc., some Vaidic and philosophical works, to which I now add a book on Jyotish Shastra entitled Jyotirvidabharana.

I had started to compose this work in the month of Vaishakh, after 3068 years of the Kaliyuga had gone by and have finished it in the month of Kartik.

## EMPEROR VIKRAMA AND KALIDAS HAD LIVED 57 YEARS BEFORE THE CHRISTIAN ERA BEGAN

There have been two Varahmihirs The first, who existed 57 years before the Christian Era, was the author of Brihat Samhita or Varahi Samhita He was also a member and a consellor at the court of king Vikrama The second Varahmihir, the author of Panch Siddhantika lived in Shaka year 427 Likewise, there have been two or three Kalidasas Hence it is a fallacy, if some scholars ascribe to Vikrama's Kalidas the Shaka year 427 on the basis of Panch Siddhantika's author of the same year

Poet Kalidas had staged his drama Abhijnan Shakuntala in celebration of Mahakal Mahadeva's festival This goes to prove that he was a resident of Ujjayini

Satakarni, a king of Satavahana dynasty, ruled at Pratishthanpur ( Paithan ) in Maharashtra in 130 B C His mother Gautami has recorded My son has become a powerful glorious monarch He has defeated and killed the Sakas–Scythians and their king Nahafan " This Nahafan's son in law has been mentioned as Rishabhadatta Shaka King Satkarni who defeated the Shakas died in 57 B C He was succeeded by his son Puloma, whose coins bear the words Vilavaya Kura—Vilavaya Raja This Vilavaya is a corrupted form of Vikramiya according to Dravidian Prakrit Language The Jainas too have referred to that king as Vikrama, whose forefathers had, after conquering Malava, established a kingdom there After his Digvijaya or all round conquest, this Vikrama had inaugurated a new Era by his name

Sir William Jones and Dr. Peterson have both firmly proved that Kalidas flourished in 67 B. C. and was a scholar at the court of Vikramaditya.

Scholars from the East and the West acknowledge that Ashwaghosha lived in the first century A. D. In *Buddha Charita* a Maha Kavya composed by him, he not only gives quotations from many of Kalidasa's works but also reproduces verbatim several verses from Kalidas' poems. This goes to prove that Kalidas lived prior to Ashwaghosha i. e. before the Christian Era began.

In Raghuvamsha and other Kavyas of Kalidas, there occur phrases such as आसमुद्रक्षितीशानां। आकुमार-कथोद्घातं। स्कंदेन साक्षादिव देवसेनां। गोप्तृतमेन्द्रियाः। Several scholars have interpreted these words समुद्र, कुमार and स्कन्द to mean Samudragupta and Skandagupta respectively. They infer therefrom that Kalidas must have flourished either in the time of Samudragupta in 330 A.D, *or in the days of* Kumargupta in 433 A.D. or along with Sakndgupta in 480 A. D. In Kumar Sambhav, there occurs a phrase कुमारकल्पं सुषुवे कुमारं। From the word Kumar herein, one scholar was led to belive that Kalidas existed in time of Kumargupta. All this is misleading. Kalidasa's language and poetical construction are really sound, rich and mysterious as the sea. Hundreds of synonymous and significant words are to be found therein. If we interpret them to mean particular kings and to infer that Kalidas existed in their times, we will have to postulate not one but as many as 15-20 Kalidasas. This will also lead to confusion in deciding the date of Kalidas. This sort of faulty view has been attributed to many scholars. Hence it is a proved fabt that Vikrama existed in 57 B. C.

and Kalidas was his contemporary. Hundreds of significant words can be found from the works of different poets. To ascribe them to different kings will lead to great confusion in history.

Some persons opine that Shaivism or Devotion to Shiva, as witnessed, in Kalidasa's poems, gained ascendance after the fall of Buddhism in 6th Century A. D. Hence Kalidas must have lived in the sixth century A D Are we to assume from this that two thousand years before, everyone in India was a Buddhist and the whole country came back to Shaivism in the 6th Century? There is nothing but disdain for those who write such immature views. In fact, Buddhism was prevailing in India in times of Shri Shankaracharya, who had lived 2500 years ago. Shri Shankaracharya spread Veda Dharma to lessen the influence of Buddhism Yet kings following Veda Dharma showed no disregard for Buddhism, which survived as a minor religion At times, they granted patronage to it. After Shri Shankaracharya, Buddhism declined in India and spread in the countries of the East It can be known from paleographic inscriptions that Ashok and other Buddhist kings too accorded so much respect to Veda Dharma and the Brahmins, as they did to Buddha Sadhus and Shramanas. Hence the idea that Brahmanism had declined before the sixth century A D is perverse and betrays historical ignorance.

In the south, thers has been a king named Hala of the Satavahana dynasty. Mr. Smith has proved his existence in 68 A. D. This king Hala has compseed a work named Gatha Saptashati in Marathi. In its 65th verse, he has eulogised Vikramaditya's liberality by

referring to his gift of one lac of Mudras This goes to prove that King Vikramaditya had flourished in 68 A D and he was the same Chakravarti King Vikrmaditya of Ujjayani, who was a patron of Kalidas.

Some year before, an ancient stone edict of the Parthian King Gudufurse was discovered at Takhta Lahi near Peshawar That king ruled over the north-west part of India. Bearing the date Samvat 103, this edict was set 26 years after Gudufurse sat on the throne Dr Fleet and Vincent Smith have proved from many evidences that this figure 103 pertains to Vikram Era. King Gudufurse has also been referred to in one of the books of the Jews, dated 250 A D.

It is possible to cite many other evidences of this type to conclude that Vikramaditya who flourished in 57 B C. is the same whose era we follow at present and whose court members were Kavi Kalidas and other scholars.

An Arispur inscription shows that King Vikrama had commenced an Era by his name to commemorate his victory over the Scythians. Two edicts of V. S 898 and V. S 797 found in Kathiawar show that Vikram Samvat was then current.

Several coins have been found at Karkotak Nagar in the state of Jaipur, being the words मालसानां जयः। Research scholars have there from decided that they might have been minted within 250 years before the Christain Era.

Coins of kings of Gupta Dynasty bear on the obverse words like श्री विक्रम, विक्रमादित्य etc. It is hence possible that one of the Gupta kings, who flourished before the Christian Era at Ujjain, might have styled

himself Vikrama and started an era by his name after achieving all-round conquest ( Digvijay ). Or that his decendant too may have done the same, seems plausible.

Lambak 6, Tarang 1 and Lambak 7, Tarang 1 of Katha Sarit Sagar composed by Bhatt Somdeva narrate some details about King Vikrama.

Shri K. K. Lele and Shri H. K. Oak were the two great research scholars of Dhar. Citing many evidence, they have proved that Kalidas and Vikramaditya were contemporaries and had lived in 57 B. C.

The Kumar Sambhav, The Raghuvamsh, The Shakuntal, The Vikramorvashiya, The Meghduta, The Rutusamhar etc., have been composed by that Kalidas who was king Vikrama's contemporary.

The Kumar Sambhav tells us how Uma bewitched Lord Shiva, practising penance, by her youthful beauty, and married him. It also delineates erotic feelings of a newly married couple and Kalidasa's high knowledge of Kama Shastra.

The Raghuvamsh deals with details pertaining to Ramayana. It describes beautifully the history of kings who have preceded Rama.

In the 22nd verse of a Kavya entitled Ghata-Kharpar, there has been described how a woman sent a messenger named Megha to her husband.

There have been six founders of new eras. Of them, Vikramaditya is the second to start an era by his name. It commenced in the गतकाल or Yudhisthir Samvat 3045—Raktakshi Samvatsar—on the first day of the bright half of Kartika. Samvatsar was briefly styled as Samvat. Simhasan Batrishi, Vaital Pachi-

shi, Nath Lilamrit and other books describe king Vikrama's benevolent and other heroic deeds.

The Nine Gems at the court of king Vikrama were :-

1. Dhanvantari—He was the Health Minister.
2. Kshapanak —He worked out astrological predictions.
3. Amarsimh —He dealt with lexicography and other sciences.
4. Shanku —He was the Minister for public works, supervising the construction of banks, temples, buildings and other architectural works.
5. Vaital Bhatt—He was Mantra Shastri, dealing with matters safeguarding the person of the king.
6. Ghatkharpar—He was an expert in Geology, working to find out from the earth different—minerals jewels, wealth, water etc.
7. Kalidas —He was a great poet and an author, well-versed in all Shastras. Hence he was a favourite counsellor of king Vikrama
8. Varahmihir —He was well-versed in Astronomy.
9. Vararuchi —He was a celebrated grammarian

It is also a legend that King Vikrama was the son of King Virsen of Ujjain Bhartruhari was his elder brother. After reigning for twelve years, Bhartruhari was imbued with a spirit of renunciation for the world. He gave up his kingdom and got crowned his younger brother Vikramaditya. His name then was Chandragupta

or something like that; but after his accession to the throne, and achieving all-round conquest, people refered to him as (by the name of) Vikramaditya. He ruled for 63 years and was succeeded by his son Jaitrapal. In the 58th year of his reign, when Bahu Dhanya Samvatsar was current, he had to wage a great battle with Shalivahana, in which the latter was defeated. 15 years thereafter, Jaitrapal's son had to fight with the Scythians and the latter won. Since then, the Shakas have started their own era, which is 136 years after the Vikrama Samvat. Despite this, Vikram Samvat has continued to this day over the whole of India.

There was at Ujjain a great marble statue of Vikramaditya with an epigraph below describing in verse his exploits and starting his Vikram Era It is so heard that its manuscript copies are there in Mahakal Granth Bhandar or in the houses of some Ujjain scholars. This statue was demolished by Altamash, a Muslim Sultan of Delhi.

Vikram Samvat has one great evidence. Many kings had started eras in different times. There were the Kashmir Era, the Era of Maitrak of Vallabhipur, the Era of the Chalukyas of Kalinga, the Era of Kalchuri of Tripura, the Era of Pal kings of Bengal etc; but they all have lasted from 200 to 400 years and have faded away. Muslim Emperors have ruled long over India. These era too has terminated. It is only the Vikram Era that has continued for more than two thousand years in an uninterrupted way. 40 crores of people in India transact their religious and worldly affairs from birth to death in accordance with this Vikram Era till to-day. This is the best proof of king

Vikrama's existence two thousand years befo e, his starting a new era by his name and that Kalidas was a poet at his court.

Many Indian and foreign scholars have proved that Shri Vikramaditya and Maha Kavi Kalidas were contemporaries and that they flourished in 57 B C To amass these details will require a volume of about a thousand pages This small introduction cannot elaborately deal with them What has been written in this introduction and whatever evidences have been given —they all are sufficient to prove the fact that Vikram Samvat has started in 57 B C and that the mighty poet Kalidas was his contemporary

## TEXTUAL ARRANGEMENT AND NUMBER OF VERSES IN THE MEGHDUTA

The Meghduta of Maha Kavi Kalidas is reputed all over India for the last two thousand years Its manuscript copies found in the South show that it was less known there Evidence in this direction can be found in the publication of an edition of the Meghduta in an alteréd name of मेघसन्देश in 1919 A D by Shri T Ganapati Shastri of Trivandrum, with the Pradeep Commentary of Shri Dakshinavarta Nath This edition contains 110 verses in all Verse No 18, 23, 34, 35, 61, 70, 72, 75, 78, 81, 111, 112, 121, 123, 124, 125, 126, 127—in all 18 verses are omitted therein In fact, these verses constitute the best part of the Meghduta. A man deprived of his limbs look ugly and deformed In the same way, if verses most aptly to the context be taken away, the Meghduta would lose its entire charm In Sanskrit Kavyas, a word or a verse placed in a particular position by a particular poet has a special signifi-

cance. To effect change in it mars the whole aesthetic aspect. E. g. in the verse No. 106, if we substitute मित्रभर्तुः for भर्तुर्मित्रं its meaning and metre remain unaffected; but the Rasa of course suffers. The word भर्तुः occuring first in the message will afford to Yaksha's wife such blissful satisfaction, as can never be conveyed by altered construction. Viewed in this light, it can be imagined how much the charm of the poem will be lost if 18 verses are omitted, from their proper context. Scholars from the South might have thus marred the Meghduta to prove the truth of their own version.

The Meghduta might have reached the South 800 to 900 years after its composition, being written by various scribes. Or it may not have been put into wide circulation, lest scholars from Central India may gain a wide reputation or ascendance on the South. Whatever it may be, the Southern edition is not complete or that it has been given no opportunity to be completed by itself on the basis of a whole text from any other province.

In ancient times, scribes were engaged to copy out books worth preserving and they were not generally learned. Only scholars lacking money to employ a scribe wrote for themselves Scribes used to copy out books in fine writing. It was their profession. They gained their maintenance thereby. Theirs was altogether a different class in society since ages. Now if while copying out a particular work, a scribe missed to write one verse, that manuscript remained defective, or if it came to the notice of anybody, the missing verse was noted in the margin or at the end. Scribes who copied out such defective manuscripts perpetuated the same mistake. As a result, the verse entered in the

margin or at the end was labelled spurious by subsequent scholars or by those who regarded as authentic only those copies which were in their own possession. Commentators too adopted the same attitude. They called spurious any extra or additional verse found in any other manuscript but their own. This tradition of stigmatising as spurious any additional portion found any where went on for long unfairly. In truth, when any books is to be researched, its mss. copies should be collected as many as possible. They should all be then collated and the context of different verses should be minutely examined. Only thereaftet, that book should be got printed or any decision regarding it can be arrived at.

Some of the modern scholars enter into a controversy that because a particular commentary contains a certain number verses, it is authentic because it misses some verses, it is non-genuine or that its so many verses are original and so many are spurious. In doing so, they overlook the mistakes or omissions by scribes. Really speaking, negligence of the scribes is the main reason for verses to be additional or deficient.

Viewed in the light, manuscript copies of the Meghduta found in the South may have less number of verses than in copies found in other parts of India. This may lead one to conclude that 800 to 900 years might have gone by, before the Meghduta reached the South.

In Shri Kashinath Pathak's Meghduta Edition printed at Poona in 1916 A. D., with Mallinath's commentary, 120 verses have been accepted as genuine. The remaining verses, being regarded as interpolations, are given in the appendix. In fact, many of these verses

are to be found in the manuscript of the Meghduta with Mallinath's commentary in our Granth Bhandar and other authentic manuscripts of other commentators. They we believe, are therefore the genuine portion of the text. Shri Pathak has based his publication mainly on Mallinath's commentary This very same Mallinath has, in his own commentary with us, accepted 123 verses This leads one to think that either Shri Pathak's manuscript may have 120 verses or that three verses from Mallinath's commentary may have been regarded by him as spurious

In the suqsequent edition of the Meghduta printed at Poona in 1938 A. D. by Shri Karmarkar, 117 verses have been accepted as genuine and others interpolated Ancient manuscripts written centuries ago go to prove that 6 of these spurious verses are really of Kalidasa's composition and exactly fitting in the context at proper places To call them spurious is to go astray. Shri Karmarkar has published the gist of the three com entaries—Vallabhdeva's Dakshinavart, Nath's and Mallinath's. It is said that Vallabhdev fiourished in the middle of the tenth century of the Vikram Era and was a Kashmiri by birth. His commentary has not yet been seen by me. Hence I have not been able to know the number of verses in his manuscript and characteristies of his commentary. Before I publish the next edition of the Meghduta, if I shall get an opportunity to study as many more mss, of the Meghduta as possible, more light can be thrown on this work.

Both these learned persons—Shri Pathak and Shri Karmarkar would not have considered so many verses as spurious, if they had collected more manuscript copies of the Meghduta, examined them minutely from

Till then I had not seen or read any Samashloki translation of the Meghduta in Gujarati. After the publication of my edition, some of my friends sent me co: pies of the Gujarati translation of the Meghduta by other poets. Going through them, I found that some poets, realising their inability to translate the Meghduta in Samashloki Mandakranta metre as in the original, had translated it in some other metre. The reasons they have advanced for translation in some other metre are nothing but an attempt to conceal their inability for rendering in Mandakranta. It is not an easy thing to translate the Sanskrit Kavyas of great poets in the same metre as they have done, retaining in each Sama shloki the same context, meaning, the matter, the feelings etc. To accomplish it requires a complete mastery over the original Sanskrit Text and the language. Friends who had obtained a promise from me were amazed at the completion of my work. The feelings of appreciation that arose in their heart at that time may better be imagined. Thereafter they greatly insisted upon me to prepare a similar Samashloki translation of Panch Kavyas, Shakuntal, Uttar Ram Charita and other Sanskrit works. With folded hands I replied that it rested upon the will of the Goddess Bhuvaneshawari.

As shown above, I had to finish up the work of my publication with such a great haste that I found no time to collect manuscript copies of the Meghduta from outside. I had hence to rely upon 9 manuscript copies and 3 printed copies of the Meghduta in Shri Bhnvaneshwari Grantha Bhandar to correctly decide the number of verses in it.

# 9 MANUSCRIPT COPIES OF THE MEGH-DUTA IN SHRI BHUVANESHWARI GRANTHA BHANDAR ARE AS BELOW :

क 1 :–This manuscript is written in V. S. 1714. It bears the text with an anonymous commentary. Number of verses in it is 127 I have accepted this manuscript as आदर्श प्रत a standard one.

ख 2 & ङ 5 :–These two mss. with Mallinath's Sanjivani commentary are written in Vikram Samvat 1517 and V. S. 1704. These two are mere commentaries, which have been commenced after giving a few initial :words of each verse. The one has 121 and the other 123 verses. In ङ 5 manuscript, Mallinath has named his Sanjivani commentary as संदेश विषौषधि.

ग 3 :–*This manuscript, giving only an anonymous* Sanskrit commentary, bears 124 verses and is written in Samvat 1612.

घ 4 :–This manuscript has original sanskrit text and commentary named अवचूरी . It is written in Samvat 1695. Its verses are 125.

च 6 :–This manuscript bearing the text only with 126 verses is written in Samvat 1716.

छ 7 :–It is written in Samvat 1623. It contains only the text of 125 verses.

ज 8 :–*This manuscript, bearing the text only of* 125 verses, is written in Samvat 1880.

झ 9 :–It contains text only with 124 verses. It is written in Vikram Samvat 1135.

In India, manuscripts written in Devnagari Script are given page numbers 1, 2 etc, each leaf covering two sides. So to find out the number of pages in a manuscript in the modern sense, we have to multiply by 2, the leaf-number which a manuscript bears at the close.

TABLE SHOWING WHETHER THE VERSES REGARDED AS INTERPOLATED OR SPURIOUS BY MODERN PUBLISHERS ARE REALLY SO-

FIGURES IN THE EACH COLUMN OPPOSITE THE VERSE INDICATE THE SERIAL NUMBERS OF VERSES IN RESPECTIVE MSS

NO BODY HAS RAISED ANY OBJECTION FOR THE TWO VERSES कश्चित् सोम्य AND एतत् कृत्वा-TO PRESERVE THE CONTEXT, THEY HAVE BEEN INSERTED HERE IN THE TABLE

| Initial Heads of Verses. | *MANUSCRIPTS* | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Written in V. S. 1714 Total Nos. of verses 127 क १ आदर्श सटीक | Written in V. S. 1517 Total No of verses 121 ख २ मल्ली-नाथी | Written in V. S. 1612 Total No of Verses 124 ग ३ अमाम-टीका | Written in V. S 1695 Total No. of Verses 125 घ ४ अवचूरी | Written in V. S. 1704 Total No. of Verses 123 ङ ५ मल्ली नाथी | Written in V. S. 1706 Total No. of Verses 126 च ६ मूलमात्र | Written in V. S. 1623 Total No. of Verses 125 छ ७ मूलमात्र | Written in V. S. 1880 Total No. of Verses 125 ज ८ मूलमात्र | Written in V. S. 1135 Total No. of Verses 124 झ ९ सटिप्पणी | Nemi Dutam Composed in V. S. 1074 Total No. of Verses 124 ञ १० मूलमात्रं | Shri Pathak's Edition | Shri Karmarkar's Edition | Dakshinavarta. |

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1. कश्चित्कान्ता | 18 | × | 18 | 18 | × | 18 | 18 | 18 | 18 | 18 | × | × | × |
| 2. अम्भोबिन्दु | 23 | 22 | 23 | 23 | 22 | 23 | 24 | 23 | 23 | 23 | × | , | × |
| 3. धारासिक्त | 112 | × | 111 | 111 | × | 112 | 110 | 111 | 111 | 112 | × | × | × |
| 4. आश्वास्यैवं | 121 | 119 | 120 | 120 | 119 | 122 | 119 | 120 | 120 | 121 | 118 | 115 क्षेपक | 113 क्षेपक |
| 5. कच्चित्सौम्यं | 122 | 120 | 121 | 121 | 120 | 121 | 120 | 121 | 121 | 122 | 119 | 116 | 114 |
| 6. एतत्कृत्वा | 123 | 121 | 122 | 122 | 121 | 123 | 121 | 122 | 122 | 123 | 120 | 117 | 115 |
| 7. तस्मादद्रेः | 124 | × | × | × | × | × | × | 123 | × | × | × | × | × |
| 8. तं सन्देशं | 125 | × | 123 | 123 | 122 | 124 | 122 | 124 | 123 | 124 | × | × | × |
| 9. श्रुत्वा वार्तां | 126 | × | 124 | 124 | 123 | 125 | 123 | 125 | 124 | 125 | × | × | × |
| 10. इत्थंभूतं | 127 | × | × | 125 | × | 126 | × | × | × | × | × | × | × |

In the under-mentioned 9 original mss the writing of the date, quotations etc are all altogether For convenience in reading, I have written them here with words detached

क १–A MANUSCRIPT WITH TEXT AND ANONYMOUS SANSKRIT COMMENTARY. IT IS WRITTEN IN V. S 1714 TOTAL NUMBER OF VERSES IN IT IS 127. LEAVES 25 NO DISTINCTION IS MADE BETWEEN PURVA MEGHA AND UTTAR MEGHA. BREADTH AND LENGTH OF EACH PAGE 4½" × 10'

This manuscript written about 300 years before, bears fine, clear and artistic handwriting. Some years before, an American visitor was charmed to see this manuscript, and was prepared to pay Rs ten thousand for it. Looking to its antiquity, fine style of writing and completeness, I have accepted it as आदर्श पुस्तक standard version

It is not known who has written the commentary in this manuscript Many commentators give their acquaintance in the introduction, prologue, epilogue or the colophon. Herein the commentary has been begun immediately with the letter ॥ ॐ ॥. Nothing has been written in the end of the commentary. The last leaf bears the date of writing as below :—

इति श्रीमेघदूताभिधानस्य काव्यस्य टीका परिपूर्णा जातास्ति—वेदा चन्द्रमिते लिपिकरिना कृपापरैः विबुधैः शोधनीया असूया न विधेया चेत्कूट दृश्यते तदा ॥

इति श्रीरविकुलतिलकसूरिश्रीकालिदासकृत मेघदूताभिधानं महाकाव्य सम्पूर्णमिति इति सम्पूर्ण संवत् १७१४ वर्षे लिखितं। श्रीरस्तु॥

In this manuscript, after the 125th verse तस्मादद्रे, 126th verse श्रुत्वा वार्तां is given as पाठांतर. This goes to

show that when that manuscript was copied out, the verse तस्माद्द्रेः or श्रुत्वा वार्तां may not be in any other manuscript. Or because both the verses bear the same meaning, scholars in those days might have regarded the verse श्रुत्वा वार्तां as genuine but पाठांतर does not mean that the verse is interpolated afterwards or that it is artificial or spurious The word पाठांतर occurs in the text, but the commentator has not accepted this पाठांतर. He has regarded this verse as purely of Kalidas and has commented upon it as such

Both the verses तस्माद्द्रेः and श्रुत्वा वार्तां are almost similar in meaning Both of them contain the fact that Megha imparted that message to Yaksha's wife; but the verse श्रुत्वा वार्तां gives some additional information viz. that message was given to both Kubera and Yaksha's wife, Kubera pardoned the Yaksha, annulled his punishment and reunited the lovers. Hence the verse श्रुत्वा वार्तां is more in fitting with the context, completing the subject matter of the Kavya and poetical arrangement. If it be said from the view point of पाठांतर that none of these two verses is of Kalidas, we can reject the verse तस्माद्द्रेः. Moreover, seven of the nine mss. accepted by us, do not bear the verse तस्माद्द्रेः whereas eight of them have the verse श्रुत्वा वार्तां It is also there in the नेमिदूत ड5 manuscript with Mallinath's commentary. On this basis, we accept the verse श्रुत्वा वार्तां as of Kalidas's composition in place of तस्माद्द्रेः. Many other ancient scholars and writers have accepted it as such.

The last verse इत्थंभूतं, is regarded in the original text of this manuscript as one of Kalidas; but the commentator has written इत्थमिति क्षेपकः. There is thus a

difference in view as regards this verse. Even if इत्थंभूतं be regarded as an interpolation, it does not affect the Kavya adversely. The सुखपर्यवसायित्वं or the happy result of the reunion of the two remains perfectly intact even if the verse इत्थंभूतं be not there. In this verse, Kalidas has given his name as the author; while in the beginning of the Kavya, he has written nothing by way of मंगलाचरणम्, because he was absorbed in grief due to the separation from his wife. In this last verse इत्थंभूतं he bows to the lotus-like feet of the Goddess Parvati and completes the Kavya. Viewed in this light this Shloka *seems essential.*

In the beginning of every of his composition, Kalidas pays homage to his Ishtadeva ( Guardian Deity ) He has not adopted that way on this unhappy occasion or has not thought it proper to do so or has forgotten it to do. Hence, it is possible that he might have made a reference of that type at the end. Whatever be the popular opinion about this verse, the beauty of the Kavya remains unaffected. We accept this verse as one composed by Kalidas, for the reason that it is found in all the three mss. क १ of Samvat 1714, प ४ of Samvat 1695 and च ६ of Samvat 1716. In none of them, it has bèen regarded as an—interpolation.

121st verse आश्वास्यैवं. is there in all the nine mss. Shri Pathak too has accepted it as of the Mahakavi; but Shri Karmarkar and Trivandrum Edition regard it as an interpolation. This belief is not right. 125th verses सं सेरां. is not there in Mallinathi Manuscript ख २; but all other eight mss. vouchsafe for it. Yet the two consisting of Shri Pathak and others regard it an interpola-

tion. This is not proper. In truth, that verse is purely of Kalidas.

### ख २-A MANUSCRIPT BEARING ONLY MALLINATH'S COMMENTARY. THE LENGTH AND BREADTH OF EACH LEAF IS 10"×4½".

It bears no date of writing; yet the study of thousands of mss. in our Granth-Bhandar and experience lead us to conclude that its mode of writing, antiquity of papers, the form of letters etc, warrant for this manuscript as of Samvat year 1517 as the date of writing. It has 28 leaves. As is generally found in mss. of Mallinath's commentary, there are here the sections of Purva Megha and Uttar Megha. Of the 9 mss. taken by us for use, two are with Mallinath's Sanjivani commentary. In both of them इति पूर्वमेघ is written after the 65th verse and इति उत्तरमेघ at the end, but there is no such mention in the remaining 7 mss. where the verses follow on continuously. Hence I belive that the two sections of पूर्वमेघ and उत्तरमेघ are purely of Mallinath's whim and creation.

The 18th verse अभ्रक्रान्तं. is not to be found in both of Mallinath's commentaries. All other 7 mss. have this verse. This beautiful verse describing आम्रकूट is the Meghduta's adornment.

The 23rd verse अम्भोबिन्दु is to be found in all the 9 mss. including Mallinath's two commentaries, while Poona and Trivandrum publishers have both discarded it as spurious. In this verse, the poet has described in a charming and beautiful manner the Siddha couples, encountered in his sky-path by Megha. To take away this verse will very greatly mar the beauty of the whole Kavya. If a verse accepted in ancient mss. be discarded by modern scholars because of their whim or caprice, it is a sin of the Kavya's mutilation.

112th verse घारासिक्त is to be found in all the 7 mss. except these two Mallinathi commentaries. The description it gives of the love-lorn condition of a man when the summer is over and the monsoon sets in is really wonderful It is a verse which cannot be rejected. *Ancient mss.* too accept it.

The 69th verse शल्पश्यामां or यत्र श्यामां is the 35th in serial order in both of *Mallinath's commentaries;* while Shri Pathak who has published the Meghduta edition with Mallinath's commentary has assigned it the number 78th and Shri Karmarkar the 76th. Both of them have regarded this verse as an interpolation. In truth, this verse is of Kalidas's composition. The description given therein is applicable to both Alakapuri and Ujjain. Hence it matters little whether it is 35'h or 69th in serial order. This verse is there in all the nine mss. with us Hence those who regard this verse as suprious render great injustice to the great poet Kalidas.

In both of Mallinath's commentaries, verses 68 to 78 are in a disorderly way; while they are in perfect order in other mss. and the आदर्श ग्रन्थ as to well preserve the context, the continuity of incidents etc. More details about this manuscript can be had from the table gone by.

ग ६-THIS MANUSCRIPT IS ONLY AN ANONYMOUS COMMENTARY. WRITTEN IN VIKRAM SAMVAT 1612, IT BEARS 124 VERSES. THE BREADTH AND THE LENGTH OF EACH LEAF IS 3' × 12".

It has no sections like Purva Megha and Uttar Megha. It is only a bare commentary with initial words of each verse. The commentary is nowhere named, either at the start or in the end The serial

order of verses in it is the same as in क5 manuscript, with a slight difference in verses from 73 to 77, but this in no way affects the context or the continuity. This commentary is clear but concise. It bears the date of writing as below at the end :—

इति श्री श्रीकविचक्रवर्त्तिचूडामणि श्रीकालिदासविरचितमेघदूतस्य भाष्यं समाप्तमिति ॥ संवत् षोडशद्वयधिकद्दशतमे वर्षे ( १६१२ ) ज्येष्ठमासे शुक्लपक्षे दशम्यां तिथौ तपत्याः उत्तरे तटे आंत्रेश्वरे भ. श्रीरामस्य चरणसन्निधौ रा. सामलम्रत नृसिंहस्य सुतेन कृष्णेन लिखितं ॥

Thus it has been written on Jyeshtha Sukla 10th of Samvat 1612, at Antreshwar ( Ankleshwar ), situated on the left bank of the river Narmada by Krishna, the son of Nrusinh, the son of Shamal. The serial order of verses अध्वक्लान्तं, अम्भोबिन्दु, धारासिक्त, तं संदेशं, श्रुत्वा वार्तां, in this manuscript is the 18th, 23rd, 111th, 123rd and 124th respectively. Hence this manuscript goes to show that these verses are not interpolated. More details can be had from the table gone by.

ख ४-THIS MANUSCRIPT WRITTEN IN SAMVAT 1695 BEARS 125 ORIGINAL VERSES IN 14 LEAVES, EACH LEAF MEASURING 5'×11'. IT HAS NO SECTIONS LIKE पूर्वमेघ AND उत्तरमेघ.

*It is in good hand writing.* Paper used for writing 314 years before is worth to be seen. The verses are written *in the middle of the leaf;* while the commentary is written at the top, below and also in the margin on both the sides. The verse इत्थंभूत सुरचितपदं......कालिदास स्मरार is the last and 125th herein. Its colophon is as below :—

इति श्री मेघदूताभिधानमहाकाव्ये कालिदासकृती ॥ श्री रस्तु ॥ लिखितं तपस्वी ऋषि श्री ५ माइयाजी तत् शिष्य ऋषि श्री ५ वेलजी ५

वत् शिष्य ऋषि रविजी लिखितं वीरमाम मध्ये ॥ संवत् १६६४ वर्षे कार्तिक वदी १ दने मेघदूतावचूरी संपूर्णा ॥

The 76th verse अक्षीणान्तरभवननिधयः or अक्षय्यान्तर भवननिधयः describing Alakapuri is there in 8 mss., but not in this manuscript. Likewise, instead of the 124th verses तस्माद्द्रेः there is in this manuscript the verse श्रुत्वा वार्तां Thus looking to the number of verses and textual variants, this manuscript much resembles the standard manuscript क १.

Verses which have been regarded as spurious by scholars from Poona, Trivandrum and other places, following in the wake of Mallinath, lie interspersed in fitting places in this manuscript as they are in क १.

This manuscript thus removes the misunderstanding in the minds of many scholars and renders null their arguments to regard some verses as interpolations. Table gone by also proves this.

ब ५-THIS MANUSCRIPT WRITTEN IN SAMVAT 1704 IS ONLY THE COMMENTARY WRITTEN BY MALLINATH AND ENTITLED SANJIVANI ALIAS SANDESH VISHAUSHADHI. THERE ARE HEREIN TWO SECTIONS OF PURVA MEGHA AND UTTAR MEGHA. THE SIZE OF EACH LEAF 4½" x 10".

Inspite of its being Mallinath's commentary, this manuscript contains the 23rd verse अम्भोबिन्दु, the 122nd verse. तं संदेश and the 123rd verse श्रुत्वा वार्तां, but it bears not the 18th verse अध्वश्रान्त and the 112th verse धारासिक्त.

While commenting upon the two verses तं सन्देशं and श्रुत्वा वार्तां, Mallinath uses the words प्रक्षिप्तमपि श्लोकद्वयम् व्याख्यायते. Neither the original author nor the commentator regards both these verses as interpolations. In

the same way, the verse अम्भोबिन्दु. is not considered by Mallinath as spurious, though some of the modern publishers do it.

One new thing comes to be known from this manuscript. It is that Mallinath has regarded this poem Meghduta as poison. He has called his commentary thereon as a medicine to counteract the poison (विषौषधि) and has styled it as such Sanjivani. This seems to be an attempt on the part of a Jain Pandit to make eros in the Meghduta, hidden behind Pathos, as less attractive as possible. This may perhaps be the reason why he discards some of Kalidasa's verses, speaking of Yaksha's reunion with his wife. He may have thus tried to place the eros in this Kavya' in a mutilated form. Or he might have thought 'of making the Yaksha and his wife a Jain monk and a nun by keeping them both in a separated condition and through मेघसन्देश विषौषधि. In short, this Acharya who has written the commentary on the Meghduta is a renounced man and not a householder. It seems he has no regard or liking for गृहस्थाश्रम. As such, this Meghduta Kavya, in which eros preponderates, might have appeared to him like a poison and so might have omitted from it some amorous verses according to his whim. This is what I believe. Or he might have thought to append to his name high epithets applied to Shri Shankaracharya and thereby lead others to believe that what he has accepted is true or authentic.

In the end it is written as :—

इति श्रीपदवाक्यप्रमाणपारावारपारीणश्रीमहोपध्यायकालीचलमल्लिनाथसूरिविरचितायां संजीवन्यां सन्देशविषौषध्यां उत्तरमेघः अतः परं प्रक्षिप्तमपि श्लोकद्वयं व्याख्यायते ।

*Thus writing, he comments upon the* verse त सदेश and श्रुत्वा वार्ता This goes to prove that these two and other verses formed part of the actual text of the Meghduta in time of Mallinath, but because that learned man did not like those verses, he regarded them as interpolations Modern scholars base their opinion for considering these verses as spurious mainly on Mallinath's whim

The copyist has mentioned his date of writing this manuscript as below —

मनयुग्मामुनिचन्द्रयुत च वर्षे मासेश्विने शशिग्नि च तिथौ च वृद्धया ॥
पचेऽमित च हरिभ्रातृसुतन नाम्ना देवश्वरण लिखिता घनदूत टीका ॥१॥

Deveshwar, the son of Haribhai, copied out this commentary of the Meghduta on the Vruddhi Day of the dark half of Ashwin in Samvat 1704

च ६ WRITTEN IN SAMVAT 1716 THIS MANUSCRIPT HAS ONLY THE BARE TEXT OF THE MEGH DUTA. THERE ARE NO SECTIONS IN IT OF PURVA MEGHA AND UTTAR MEGHA IT HAS 126 VERSES AND 8 LEAVES EACH MEASURING 10¼ ×4¼

This manuscript bears the verses अभ्युत्क्रान्त, अम्भोबिन्दु, धारासिक्त, त सदेश, श्रुत्वा वार्ता, and इत्यमृत as the 18th, 23rd, 112th, 124th, 125th and 126th respectively In several printed editions and in Mallinatha s commentary, the Meghduta Kavya terminates in the separate love lorn *condition of the Yaksha and his wife and the aim of* ending the Kavya with a happy reunion of lovers or the result remains unachieved It does not happen so in this manuscript In other words, this manuscript has no verses which have been called spurious or inter polated The copyist has written them all as purely Kalidasa's composition and the Kavya comes to a close

after a happy reunion of the husband and the wife. The scribe gives the date of his copying the manuscript as below. More about this can be known from the table gone by.

इति श्रीकालिदासकविविरचित मेघदूताभिधान महाकाव्य समाप्त । शुभ भवतु । इति संवत १७१६. वर्षे नभस्य माससित त्रयोदशी कर्मवाट्यां लिपीकृतं नयविमलेन ॥

In this way, this manuscript is similar to क १.

ख ७–THIS IS THE BARE TEXT WRITTEN IN SAMVAT 1623 IT HAS 125 VERSES IN ALL AND 19 LEAVES EACH HAVING THE SIZE OF 3' × 11'

The author is the same for this manuscript and for ग३. Conjecturing that it may have been written 11 years after ग ३, the date of its writing is decided as Samvat 1623. In this manuscript, the Kavya has been brought to a close with a happy reunion of the Yaksha and his wife. The figure for the last verse in this manuscript is 123, but the scribe has commited a mistake in assigning dual numbers to verses 80 and 81. So with the addition of these two verses, the total number of verses in this manuscript comes to 125. The serial number of verses अध्वक्लान्त, अम्भोबिन्दु, धारासिक्त, सं संदेशं, and श्रुत्वा वार्तां in this manuscript is the 18th, 23rd, 110th, 122nd, and 123rd respectively No verse is called spurious It resembles in form क १ manuscript. Table gone by can be referred to for more details Its colophon is :–इति श्रीमहाकविश्रीकालिदासकृतौ मेघदूताभिधान काव्यं समाप्तं ॥ Thus there is nothing of interpolation in this manuscript.

ख ८–THIS IS A BARE TEXT WRITTEN IN SAMVAT 1880 THE NUMBER OF VERSES IN IT IS 125 AND LEAVES 13 THERE ARE NO SECTIONS HEREIN

AS PURVA MEGHA AND UTTAR MEGHA. THE SIZE OF EACH LEAF IS 5½" x 11".

The serial number of verses अभ्यक्षान्तं, अम्भोबिन्दु, धारासिक्त, तस्मादद्रे, तं सन्देशं, and श्रुत्वा वार्ता in this manus is 18, 23, 11, 123, 124, 125 respectively None of its verses is spurious or interpolated The Kavya comes to a close after the reunion of the Yaksha and his wife. Its colophon is :-

इति श्रीकालिदासकविराजकृतमेघदूताख्यं काव्यं समाप्तं ॥ भाद्रपदस्यादितिथावसित पंचम्ययशीतिसंख्यके प्रमाथीनाम संवत्सरे घासवे भे भृगुवासरे मकरे च लग्ने पुस्तकमलेखि मणिरामेण ॥

This manuscript is similar to all other 8 mss. This can be known from the table gone by.

ड ९-THIS IS A MANUSCRIPT WITH A TEXT AND ITS BRIEF COMMENTARY IN THE MARGIN, IT HAS NO NAME OF THE WRITER OR THE DATE OF WRITING LOOKING TO ITS ANTIQUITY, IT SEEMS TO BE OF SAMVAT YEAR 1135 IT HAS 125 VERSES. ITS EACH LEAF MEASURES 4½" x 10".

It can be known from above that we have taken for use 9 mss. in publishing our Meghdūta edition. Seven of these mss. excepting the two with Mallinatha's commentary, have no sections like Purva Megh and Uttar Megha The verses in them are continuous. In these mss., the Kavya terminates after a reunion of the Yaksha and his wife. Verses which have been omitted by modern publishers as spurious or interpolated are to be found in these 7 mss. in different places well fitting in with the context. It can hence be concluded that the आदर्श पुस्तक-Standard Manuscript-क १ presents correct, complete and authentic Kavya of the Meghdūta and other mss. lend support to it.

नेमिदूतं-NEMIDŪTAM :—It has no sections like Purva Megha and Uttar Megha. पार्श्वाभ्युदय was written by Shri Jinsenacharya in Vikram Samvat 871. About 150 years thereafter, Kavi Vikram, the son of Sangan had composed a Kavya entitled नेमिदूत, of 126 verses in praise of Shri Neminath. Its style of writing is very fine. Shri Neminath is praised in this Kavya with verses, whose first three lines are composed anew, while the fourth is the same as the fourth line of each verse of the Meghduta. Shri Jinsenacharya has praised Parshwanath, interlinking his composition with the Meghduta. Likewise, this poet seems to have been actuated to praise Neminath by composing this Kavya नेमिदूतं interlinked with the मेघदूतं. The author of the Nemiduta has thus tried to imitate the author of the Parshwabhyudaya. It should however be said that this poet has achieved greater success than Kavi Jinsenācharya in the orderly presentation of verses, their style of composition, rhythm, metre etc. in his Kavya.

This poet has accepted 125 verses of the Meghduta.

The 18th अच्छन्नान्तं, 23rd अम्भोबिन्दु, 112th धारासिक्त, 124th तं संदेशं and 125th श्रुत्वा वार्तां, -these important verses are given herein. Hence this Kavya is akin to क १ Standard manuscript written in Samvat 1714. The Poet completes this Kavya with a reunion of the Yaksha and his wife.

In future, we intend to collect hundred to hundred twenty five manuscript copies of this Kavya, study them from research point of view and utilise the knowledge gained for the publication of a better edition of the Meghduta.

According to the standard manuscript क १, the great poet Kalidas has written 127 verses in the Meghduta.

Of these, I have accepted 126 verses, rejecting the one तस्मादद्रः. The table given in this introduction will convince all that the Meghduta in no case contains less than 126 verses of Kalidas. Hence if modern publishers discard other verses as spurious, it is their false insistence, whim or caprice.

Ancient Aryan scholars or poets have written their Kavyas or Natakas as based on real historical episodes or incidents to be found in the Ramayana, the Mahabharat and other Puranas. As is current to-day, none of them has created false dramatic person and written out imaginative Kavyas or Natakas Likewise, Kalidas has composed his Malavikgnimitram, Vikramorvashiya, Abhignan Shakuntal, Raghuvamsh etc. on the basis of historical and mythological events This line of thought suggests that the Meghduta too has a historical background The whole Kavya is in Anyokti metaphor with King Vikrama, Kalidas himself, his wife and the message-bearer servant named Megha actually referred to under new names of Kubera, the Yaksha, his wife and Megha. Had this Kavya been written with their four correct or real names, much of its charm would have been lost even if the composition would have been of a higher order. The charm and the feelings which the poet has been able to create with the imaginative names of the Yaksha and others would not have been there, had the real names been used Had it been so rendered, the whole Kavya might have perhaps been dry or ludicrous in the eyes of others. In this Kavya, Kubera represents King Vikram, Yaksha represents Kalidas himself, Yaksha's wife is Kalidasa's wife and Megha is Kalidasa's servant. This is purely Anyokti. In fact, the whole Kavya is

written on the basis of a correct happening and Kubera, the Yaksha and others are the real representative characters. 114654

Most of the Kavyas and Natakas written by our ancient poets have a happy or delightful ending Or they have finished it with real historical perspective Subsequent great poets and other composers have generally followed the same line of thought. Hence it is possible that the Meghduta too may have the same type of ending. In other words, the completion of the Kavya seems not possible without the end of the curse to Yaksha, finish up of his time of exile and thereafter the reunion of Yaksha and his wife; though Kalidas has not adopted this style in any of his works.

Modern publishers accept the verse एतत् कृत्वा as the last one of the Meghduta. With it, the message imparted by Yaksha ends Mallinath supports the same view. If, however, we accept it, the separation of Yaksha and his wife remains permanent and some of the facts told and asked for by the Yaksha in his message remain unfulfilled The Yaksha only narrates his message and the Kavya comes to a close. The Megha makes no start on his way with the message The thing asked for by the Yaksha in verse 121st आश्वास्यैवं is not realised. Premature end of the Kavya in this way is not possible. The Yaksha's message becomes complete with the verse एतत् कृत्वा; but that message is yet to be taken to Alkapuri by the Megha, and is to be given to his wife. Her return message is to be handed over to Yaksha. This much must be accomplished, for it is the Yaksha's demand In other words, the Kavya, should in all fairness come to a close with the fulfilment of all things which the poet requires from

Megha in the verses at the start. No good poet will close his Kavya abruptly without the very accomplishment of things he himself has asked for in it. That the message reached Kubera, he annulled the exile and reunited the Yaksha and his wife—this should be the fairest and the most correct happy ending of the Kavya. *In other words, the Kavya cannot come to a close without the reunion of the husband and the wife.* If the poet does not proceed beyond the verse एतत्कृत्वा, the very thing he postulates proves wrong and he is attributed the fault of keeping his Kavya incomplete Kalidas, the greatest of poets can never allow such (fault of) incompletion to be ascribed to his Kavya. A sympathetic poet will never compose a Kavya which will close with the lovers kept permanently *engulfed in grief* Hence it *seems true that* Kalidas has closed it with the composition of verses further on. He has not kept it incomplete.

125th verse आश्वास्यैवं is accepted by every commentator. It is also there in Mallinatha's commentary. All the nine mss we have referred to it. Hence it goes beyond doubt that Kalidasa has composed it. In this verse, the Yaksha says,

"Oh friend, this is the first time that my wife suffers from my separation. Do console her, your companion, in her grief and bring back to me the words of her good and welfare with signs or tokens of confirmation Cross over Mount Kailas again and give me back her message to life"

The Yaksha *has thus* asked *for a reply to his message.* It ill befits this Kavya, if the Megha goes away anywhere without—exchanging messages between the Yaksha and his wife. Hence it seems plausible to be-

lieve that after completing the message with the verse एतत् कृत्वा, the Megha gave that message to Kubera and Yaksha's wife as the verse त संदेश, shows The verse श्रुत्वा वार्तां, conveys that the Kubera was pleased, he condoned the remaining punishment of four months and reunited the husband and wife after a separation of eight months To change the metaphor, King Vikrama as Kubera has exiled Kalidas as Yaksha Eight months of banishment have elapsed, when poet Kalidas sends a message to his wife through his servant Megha. Reading this message in the form of मेघदूत, King Vikram was pleased with his marvellous power of metaphorical poetical composition. He calls back the poet to Ujjain and brings about the reunion of Kalidas and his wife.

It may also be possible that Kalidas has added to his Kavya these verses, which describe the King's pleasure after the receipt of the message and the reunion of the couple, after those very things were accomplished. Whatever it be, it is beyond doubt that these verses form an integral part of Kalidas' composition.

Kalidas was a great devotee of Goddess Parvati. He has mostly prayed to Her in the introduction to all his works. In the Abhignan Shakuntal, She has been prayed to with the words आद्यसृष्टि. In the Raghuvamsh, in the line जगतः पितरौ वन्दे, पार्वतीपरमेश्वरौ he first bows to Parvati and then to God Shiva. The Meghduta was written by him in a love lorn condition. Hence he has bowed here to the feet of Parvati at the close of the Kavya. As shown there, he has composed this Kavya after offering obeisance at Her feet. The last verse इत्थं भूतं clearly shows that he first offered prayer to the Goddess and then started the composition of this

Kavya. Looking from all points of view, this verse thus proves to be solely of Kalidasa's composition. Besides, the poet says in this verse :—

"I have written this poem the Meghaduta to afford delight and pleasure to person, who because of their separation from their wives, are distressed and deprived of sexual love. Now if the Kavya comes to a close with only the giving of a message in the verse एतत् कृत्वा, and the reunion of the husband and wife does not take place, there seems possibility for a man rendered unhappy by the pangs of separation and devoid of sexual pleasure to obtain delight by reading this Kavya. In other words, if the Kavya does not go beyond the verse 120 and the happy result of the message is not brought about, it becomes entirely dry and uninteresting, causing greater grief to the love-lorn and suffering from separation.

Looking thus to all points, 127 verses of the Meghduta, as composed by Kalidas and found in Manuscript क १ are quite correct, proper to the occasion, befitting the context and well fulfilling the aim of the composition of the Kavya. One verse तस्माद्द्रेः has not been given support by the majority of the mss., Hence no objection will be raised at, if it is discarded.

ANCIENT MANUSCRIPTS AND THEIR PUBLICATION :

A comparative study of authentic mss. has given us a correct idea of the text of the Meghduta It follows therefrom that undue haste should not be made for the publication of any ancient work To decide for its correct text, all its available mss. should first be collected They should then be thoroughly examined, collated, comparatively studied and researched upon.

We have got many printed editions of ancient works on Ayurveda, Kamshastra, Dhatuvad, Tantra, Jyotish, Kavya, Stotra etc. If these be compared with their original mss, they are found to contain hundreds of blunders. The continuity of verses is found impaired in many places. A comparison of the two copies of the same publication, one without reasearch and the other with research, covinces us how crude and twisted the former is, causing us surprise, dejection and aversion. We intend to publish the blocks of some pages of such defective works. It will show that faulty publication of books on Ayurveda, Dhatuvad and other sciences has rendered a great harm to those who use such books. Such publications may bring some gain to those who publish them; but the harm they cause to their readers or users, the waste of time, paper and labour, the loss in money because of their uselessness are really shocking. Collection and collation of ancient mss. is the only way to decide which verse is fitted in which place, which verse is disputed or interpolated etc. Obstinate persistance to impress upon the readers one's personal belief, whim or caprice is to cause them great harm, intentionally or unintentionally or to lead them astray. What has been said for the number and position of verses holds good also for variants, a correct appraisal of which can never be done without collection and collation of ancient mss. .

Our scholars many times place great reliance on western scholars, who too are divided into two groups on many topics. Several research scholars in India generally try to impress that what they believe is always true. In its support, they quote the authority of

western scholars holding the same view. But by so doing, they lessen the regard for the opinions of ancient Aryan scholars. Shree Bhagvad Gita is an instance in the point. When Maharshi Vyas composed his—Mahabharat, the dialogue between Shri Krishna and Arjun was versified by him and called the Gita. At its end, he has avowed the total number of verses in it to be 745. This fact has been proved by many external evidences and also on the basis of many ancient mss. of the Mahabarat and the Gita. They show many variants in the text of the Gita, which, looking to their meanings and context, will be well-nigh acceptable. But tradition here bars the way. Some of our Indian scholarrs , call it their obstinacy or religious fanaticism, are not prepared to budge an inch from belief that 700 verses as accepted by Shri Shankaracharya since centuries gone by, constitute the real Gita. There can be no more verses of the Gita or no variant except as found in this Shankaracharya edition The correct text of ancient mss. may thus be brought to light, but many persons are not prepared to accept it. Whatever they do, the correct way to bring to light the true text etc. of ancient mss is to collect and collate all possible external and internal evidences.

At the end of this lengthy discussion, it is proved beyond doubt that Kalidas has written 126 verses for his Meghdut. We have printed them all in this edition in correct order and with right variants, as based on ancient mss

THE CORRECT HISTORY OF THE MEGHDUTA :

Many versions are current as regards the birth or the history of the Meghduta. One story is that the

Yaksha, the servant of Kubera, used to bring daily early in the morning flowers for his master's worship of Lord Shiva. One day, he was late in doing his duty, because of excessive ( sexual ) attachment to his wife. Roused to anger, Kubera cursed him to be separated for a year from his wife or granted him exile for that period.

The second version is that the Yaksha who used to bring flowers, had plucked them the previous evening, thinking that next day he would not be able to get up early. The flowers were given to Kubera early next morning. When he went to offer them to Lord Shiva in worship, the sun had risen. So the flowers bloomed, a bee came out of them and stung Kubera's thumb. Realising that the flowers were plucked the previous evening, Kubera was filled with rage. He cursed the Yaksha, negligent because of ( sexual ) attachment to his wife, to suffer one year's separation from her.

Now if Kubera, the Yaksha and his wife are really the true characters and this Kavya is written with reference to them, we have to assume that prior to its composition, the poet may have gone to Alkapuri to meet Kubera, who may have talked about the incident to him. But this is not possible It can hence be concluded that the characters of Kubera, the Yaksha and his wife in this Kavya are fictitious. The whole Kavya seems to have been based on the flights of imagination. *But here comes in the tradition for Kalidas,* who has never written any of his Kavya or Nataka with false or imaginative characters. They are always composed on the strength of real incidents in the Puranas or the history. The characters in the theme are

real. Other ancient poets have also followed this line of thought, because poems or dramas written with fictitious characters do not impress or appeal the people, so much as the real characters or incidents do. Poets and scholars mould the lives of people. They know that poems, dramas etc composed on the basis of real events in life can bring about the desired change ( or the result ) in the lives of the people Viewed in this light, Kalidas will not write this Kavya with imaginative characters in it. In truth, it has been camposed to refer to a true and very well-known incident of the day. Its correct interpretation is that Kubera represents King Vikrama, the Yaksha is Kalidas himself and the Yaksha-Patni is his newly—married wife. The messenger is his friend named Meghnad. The king had banished the poet from his kingdom for some negligent act. When in exile, the poet wrote this Kavya and sent it to his wife with a messenger. The poem happened to reach the hands of King Vikram also. He was pleased thereat and annulled the order for exile.

I had come to know of a detailed discussion that had once taken place as regards the composition of the Meghduta Kavya among my preceptor Shri Kevalram Liladhar Shastriji father of Shri Durgashanker Kevalram Shastri of Zandu Pharmacy, Shri Jiwanaram Shastriji of Rajkot—the then great Sanskrit Scholar in Kathirawar and Shri Shankarlal Shastri of Morvi. They were the famous poets of the day, whose discussion I detail below, now 60 years after, when the proper occasion to do so has arisen :—

These three scholars were Prashnora Nagar Brahmins, interrelated. They used to meet at times at

Rajkot, Morvi or Gondal, when they held discussions on Shastras and many other topics. Shri Jivanram Shastriji was a scholar fond of amatory writings. He died intestate and it is not known who inherited his literary possessions. Shighrakavi Shankarlal Maheshwar Shastri had composed and published many books. Some of his works are yet unpublished. Shri Durgashankerbhai of Zandu Pharmacy, who died some time before, was the son of Shri Kevalram Shastri. He usually stayed at Bombay for his pharmaceutical work. *Hence it is unknown whether* the books collected by his father were kept with himself at Bombay or elsewhere. Shri Shankarlal Shastri was a Shatavdhani ( one who could perform a hundred jobs at a time ), and a contemporary and a relative of the other two Shastries. His collection of books must be there in the Shankar Ashram at Morvi or with his son. The true कथानक of the Meghduta, as published in my edition, must be there in the literary collections of these three Shastries. There was an unanimous agreement among them, as regards the correct history of the Meghduta. At the time of their discussion, they had their ancient notes on subject with them. Being a disciple then, I was a hearer of that discussion.

In their opinion, Kalidas was a jewel at the court of King Vikrama, who had started his own era. The King himself was a great Sanskrit scholar. So he used to honour the learned men more than he did the Rajas and Maharajas. Erudite persons were given the gifts of villages etc So that they can live royally like kings. Sanskrit Pandits at the courts of other kings were also respected in the same way. The standard to measure the learning of a king in those days was the status,

wealth, prestige etc. of the Pandits patronised by him. People loved well their king if he was a Sanskrit scholar and accorded respect to Sanskrit Pandits.

Ujjayini was the capital of King Vikrama's Indian Empire. There were 800 feudatory chiefs under him, each one of whom had his Kothi or Government House in Ujjain. All these princes were required to be present at the capital on certain occasions. They participated in the king's pleasures and enjoyments. They offered their counsel to the king for good government. At the time of a foreign invasion, they fought against the enemy with their armies helping the king. They were thus useful to the empire and the Emperor in many ways. The Emperor used to honour them according to individual status, nobility etc.

When poet Kalidas was 32 years old, his first wife died. Out of affection for her, he did not remarry for a year. In the meantime, a princess of the king of Vindhya offered her hand in marriage to Kalidas. She herself was a Sanskrit scholar and Kalidas was her teacher. She was hence well acqainted with the poet's nature, high qualities, learning etc. But the proposal for marriage was not acceptable to the princess' father. The king of Vindhya was Vikram's brother-in-law. So he did not wish to displease his near relative. Emperor also internally wished that his niece-sister's daughter—should marry a great king and not a Brahmin poet. So he persuaded Kalidas not to move ahead, in the affair; but the princess was firm in her resolve. The mother of the princess suspected that something untoward might happen, if the marriage would not be allowed. Out of affection for her daughter, the queen

persuaded the king of Vindhya and the Princess' marriage with Kalidas was celebrated

Kalidas used to live in royal splendour Upto the days of Kavi Jagannath, we find that Sanskrit poets were assisted by their patron kings to live in royal luxuries. Poet Jagannath had married the Muslim Emperor's daughter The pomp and the splendour with which he lived had brought about the dictum—"दिल्लीश्वरो वा जगदीश्वरो वा मनोरथान् पूरयितुं समर्थः। Kavi Jagannath's desires can be fulfilled either by the Emperor of Delhi or by God" It is said that Poet Jaga nnath was once a guest of the Maharaja of Jaipur. They went out for a hunt in the forest of Amber. During the interval of rest, dinner was taken. But when betel leaves were to be chewed thereafter, it was found that the servant in haste had forgotten to take quicklime with him. Men were immediately sent allround by the Maharaja to bring the lime; but the poet could not wait. He rubbed his valuable ring against a stone, applied it to the betel leaf instead of Chunam and took it This rubbed-out ring of poet Jagan nath is yet preserved in the treasure house of Jaipur. This is a story to illustrate the pleasures and luxuries of Sanskrit scholars under Muslim Kings, reigning a few centuries before. It can be imagined therefrom what must be the honour, pomp, dignity and splendour of Sanskrit Pandits two thousand years before, when *Sanskrit was the national language.*

Inter-marriages between the Brahmins and Kshatriyas used to take place in the days of the Mahabharat and the Puranas. This tradition continued in vogue for a thousand years after king Vikram. Many-

instances can be cited to prove this in ancient and subsequent times. As time went on, castes were divided into sub-castes and communal restrictions came to be enforced.

After his marriage with the princess in Vikram Samvat 8, Kalidas greatly attached himself to erotic pleasures and curtailed his court visits. The king so began to feel displeased at his absence in the meeting of scholars and ministers. He knew well that the poet's new marriage was the sole reason for it.

Kalidas was not only a great Sanskrit poet at his court. He was also one of the eight principal ministers, in-charge of Foreign Affairs and Charity Department. He had thus to attend to his administrative duties It was also a part of his government job to receive with due honour and respect scholars from home and abroad. After his marriage with the princess, Kalidas was found very slack and irregular in the discharge of his duties.

Owing to the poet's absence at the court, many important office works remained untransacted. There arose chaos and disorder in his departments. Feeling disgusted at this, the king wished to relieve Kalidas from the duties at the court and the ministry; but the poet's high learning, personal family relationship and dignity stood in the way. Any how, the king's displeasure for the poet began to increase. Once the chiefs of Magadha and Anga rebelled against the king. As the foreign minister, it was Kalidas' duty to quell the rebellions, but he paid little heed to it. The king himself had to undergo great trouble to suppress these revolts. In the meantime, the eldest prince of the king

died. Besides being a good poet, a foreign minister, and a Jyotishi, Kalidas was an expert Vaid, but he was found very negligent in his duty towards the king and the prince, especially during the latter's sickness. Circumstances thus combined together, the king's anger began to increase and in a rage he issued an order for Kalidasa's banishment or exile for one year, on the tenth day of the month of Kartik in Vikram Samvat 10.

The poet realised his fault; but out of a sense of self-respect, he thought it not right to approach the king to acknowledge the blunder humbly, and implore him to cancel the order. Immediately he left the boundaries of Ujjain At this time, the poet's hearty and bosom friend, Meghnada also left the capital to accompany Kalidas. This incident caused great excitement all over the kingdom. It also cast a gloom of unhappiness over the royal family, as Kalidas was in personal and family relationship of the king. By and by the · ame to be known over the whole country. The king was much amazed at Kalidas' obeying his order in true faith He did issue the order in rage; but when he knew of Kalidas' quitting the captial, leaving behind his house and newly-marriedwife, he was filled with pain and surprise. For some months, he did not allow his feelings of this kind to be known to anybody. It also began to be talked among the people that the punishment inflicted by the king was severe. This added to the king's grief. He had thought that the poet would ask for pardon, he would rebuke him and the matter would end; but the poet did the otherwise. Implicitly obeying the king's order, he left Ujjain at once. The king and the people were amazed at Kalidasa's

foregoing his love for his new wife. The poet's action began to be praised in all quarters When other princes came to know of Kalidas' exile by Vikrama, many of them wished to keep him at their court for a year, but the poet preferred to have only one master. He said that it was duty of the master to punish and his to endure it. Firm in resolve, he did not accept the patronge of any other ruler and decided to spend the whole year in tour and pilgrimage. Leaving Ujjain, he adopted disguise, changed his name as Yaksha and moved about the country in company of his servant Megha, visiting different pilgrim centres. From Ujjain, he travelled Kashmir and thence on a pilgrimage to Amarnath, Kailas, and Man Sarover in the Himalayas. Nasik and Panchavati were the places next visited by him. By this time, eight months of exile had already elapsed. The summer was about to be over and the monsoon in Ashadh was to start. This was the first monsoon for the poet to suffer from his wife's separation. He knew well the nature of the king. He was convinced that though the order for exile was issued in anger, the king would be feeling uncomfortable without his company. Any way, he was resolved not to ask for royal pardon. The king too thought it, affecting his dignity, if the pardon, granted without a demand, be not accepted by the poet.

Kalidas found it hard to pass the first monsoon in pangs of separation. In an agitated state of mind, he at once drafted out his Kavya Meghduta, begun from the first day of Ashadh. The poet was sure within himself that Kavya writen in अन्योक्ति metaphor would bring forth the desired result. Here were displayed his ingenuity and skill to accomplish his work. He dispatched

this Kavya with friend Meghnad, from Panchvati to Ujjain in fifteen days. The Kavya together with a letter was handed over to the poet's wife. After reading it, she sent it to the king, who was greatly charmed to go through it. The king had wanted a demand for pardon from the poet. The line याञ्चा मोघा वरमधिगुणे नाधमे लब्धकामा । in the Kavya was interpreted by him as an indirect demand before a worthy king. He at once annulled the order for exile, sent horses, elephants armies, chariots etc. to bring back the poet to the capital Ujjain with all regard and honour.

Composed in अन्योक्ति metaphor, this Kavya, inspired by his wife's separation, displays Kalidas's skill in depicting eros and pathos. The Kavya contains no word against the king, who had ordered exile. On the contrary, the poet blames his own fate for the unhappiness. He glorifies the king by comparing him with Kubera and his capital Ujjain with Alkapuri. This nobility of mind, on the part of the poet, is really commendable. Generally, a man does not see his own fault, carelessness or negligence. Inspite of his being guilty, he calls himself innocent and lives under a belief that he has been wrongly punished. This is but the human nature. This sort of mentality is mainly exhibited at present by those who have not learned Sanskrit or who have not studied the Aryan Shastras. Sanskrit scholars are always the lovers of merit and virtues. They are ever prepared to acknowledge their faults or mistakes and suffer the consequence.s They blame their own fate for the sorry plight.

This talk among the three scholars, discussing the history of the Meghduta, as heard by me, is 60 years old. Shri Jivanram Shastri ji had one old manuscript

in which this history was written in Sanskrit verse. Being a pupil then, I had not gone deep in the Meghduta. I only knew that it was a Kavya composed by Kalidas. Later on, when I read it in details 30 years after, the discussion among the three scholars came back to my mind with increased interest I publish it now, when the occasion has come No proper opportunity had come up and this history of the Meghduta had remained hitherto unpublished Descendants, relatives or friends of these three scholars may perhaps have in their possession some notes about this history. It is my request to them to search for it and let me know if anything be found Much light will thereby be thrown on the correct history of the Meghduta It will also be a matter of pride and dignity for Kathiawar and these deceased scholars ( I had a talk about this matter with Shri Durgashanker Kevalram Shastri, when he had come to see me at the house of Shri Chhelbhai Dave, Police Commissioner of Baroda, when the session of All Indian Ayurvedic Congress was held there. I had then inquired of him about the manuscript, which Shri Jivanram Shastriji had about the history of the Meghduta. In reply, he told: "Kaka used to relate the history of the Meghduta with the same details as you do ( He addressed his father as Kaka ) He had also talked to me about its manuscript, but to-day 50–55 years after, when the world has so vastly changed, where can there be any trace of that old manuscript ? Perhaps it may be found from the book-collection of Shri Shankerlal Kaka "

I have thus presented here history of the the Meghdūta, as it stands in my memory, on the basis of a discussion, that had taken place about half a century before.

PREFATORY REMARKS ON THE SAMASHLOKI:

Sanskrit poets select a particular metre for their Kavyas, according as the incident and the Rasas-Eros, Pathos etc., they want to depict. If the metre well befits the matter, we find a correct portrayal of the Rasa and the whole poem becomes significantly life-like and charming. May times, translators do not possess the knowledge to verrify in a proper metre the poems of great poets. Mandakranta metre is generally useful for a poem, which has an erotic and a pathetic background. No other metre sustains these Rasas so aptly as the Mandakranta does. Hence the great poet Kalidas has selected that metre for his Meghduta. Other Sanskrit poets, who have imitated the Meghduta, have too composed their work in the same metre.

The Meghduta has been translated in prose and poetry in many Indian and foreign languages. The Samashloki translation of a poem is that which versifies it in the metre same as the original. Some poets, finding it difficult to translate this Maha Kavya in Mandakranta, have done so in other metres. However hard may be this attempt, the real Rasa of the Kavya cannot be conveyed appropriately in a metre other than original. Some persons, not knowing—Sanskrit or possessing a shallow knowledge of it, have vainly tried to pose themselves as Sanskrit scholars, by rendering the translation of the Meghduta in other metres. It should be said that those well-versed in Sanskrit are alone qualified to translate a Sanskrit work in the Samashloki.

Most of the publishers of the Meghduta in India and abroad have based there works on Mallinatha's

commentary. Some of them have concluded that the verses found only in the Mallinathi manuscript with them are original and the others are interpolated This is not fair, as all Mallinathi texts are not exactly identical We have got two Mallinathi mss of which ख २ contains 121 and क 5. 123 verses. If we collect 40 to 50 mss with *Mallinath's* commentary, we may possibly come across a text with 126 verses What generally happens is that when a particular publisher gets one manuscript of the Meghduta, he soon gets it printed and others follow him As a result, we find different Meghduta mss. with a varying number of 110, 115 or 120 verses, extra verses being regarded as spurious This is the reason why Sanskrit Shastras, now in a sorry plight, are difficult to be placed before the people in their correct and complete form. Prior to the publication of an ancient scientific work, all possible mss of it should be collected and collated Then alone can its true form and text etc be known But this sort of research work can be undertaken only by institutions, which can afford to enagage scholars, collecting and collating ancient mss. In times gone by, rulers, seats of Religion and preceptors used to patronise or perform this work—a tradition which seems to have been lost sight of to-day. Yet that which has gone down is bound to rise again.

In Shri Bhuvaneshwari Granth Bhandar, there are 10 mss of Meghduta in good condition Of these क 1 has been accepted as a standard one, while others are utilised to decide the correct number of verses, the variants, the proper position of verses etc. These other mss mostly resemble the क १ copy Only the Mallinathi texts differ to some extent.

After commencing the work, I found that the Samashloki translation of the Meghduta was not so easy as I had thought it. To render the whole verse in Mandakranta metre and Gujarati, keeping intact the æsthetic beauty of the Kavya and its Rasa, not to allow the significant meanings of the words to be changed, the use of proper Gujarati phrases to suit the metre etc. was a task, indeed difficult but interesting and affording delight.

In this Samashloki, I have adopted the same plan as in a similar translation of the Bhagvad Gita, undertaken by me five years before. I have taken care to see that the syntatical form of the verse does not suffer in the Gujarati, that each verse retains its real meaning and the sentiment, that the Mandakranta metre has been faithfully adhered to and the Kavya as a whole has not its charm marred. How far I have been successful in my aim is to be judged by the readers and Sanskrit scholars. The Samashloki Gujarati translation of a Kavya is found easy or dfficult according as the Kavya itself is such The style and the language of Kalidas in the—Meghduta are different from those in the Raghuwansha, the Kumar Sambhav etc. The verses of the Meghduta are replete with eros and pathos. They appear difficult, so long as one does not go deep in them. To render these Sanskrit verses in Mandakranta into Gujarati ones of the same metre provides great delight. For some verses, the Gujarati Samashloki rendering has been experienced as more difficult than the corresponding Sanskrit one if it be attempted. Herein lies the marvellous skill and the greatness of the great poet. To state metaphorically, it is easy

to plunge into the depth of Kalidasa s Kavyas, but to wade across them is difficult

In this Samashloki translation as in that of the Gita, I have followed the plan of spelling the words, short or long, according to the phonetical necessity of the metre Hence, it should not be objected, if a word is found mis spelt, for to print it, as affecting the metre, is a fault, grave for a Prakrit Kavya A Sanskrit Kavya may be original, in part or as a whole, according to the Sanskrit knowledge of its author; but be it of any metre, easy or difficult, *the spelling system, of its* words will always be found correct Such is the naturalness and divinity of the Sanskrit language For a Sama shloki rendering of its verses nto other languages and to keept the metre unaffected short letters have some times and per force to be spelt as long and long ones as short. This kind of procedure should be permissi ble, as almost all other languages are distorted deriva tives of Sanskrit

Modern writers, while translating a Sanskrit poem as Samashloki or in other metre in Gujarati or other language, have adopted the convention to print a Sans krit word, not fitting *with the metre, in its correct* gra mmatical form but to pronounce it otherwise, according to phonetical necessity of the metre Specific signs are employed to denote this. This convention is only 50 years old Medieval poets did not follow it Premanand, Narsinh Mehta, and Bhoja Bhagat did not know Sans krit yet in their poetical compositions and Gujarati ren dering of episodes from the Mahabharat, the Valmiki Ramayan, the Bhagvat and other Puranas, exquisite beauty of the Rasas has been maintained without wra

ngling into short or long spellings There seems not a trace of artificiality in them. Compared with them, modern poets labour under a belief that particular persons will view their Kavyas with a particular bias. Hence they aim at composing only such Kavyas, as may meet with praise or approval from the people. This mentality combined with an inadequate knowledge of Shastriya metres has brought in the present day poems elements of artificiality and unnaturalness A Rasa, in its true form, cannot be delineated in them Look to the Kavyas of Kavi Dalpatram and other Prakrit poets, incorporated in the school syllabus of those days The Rasa, aesthetic beauty, noble sentiments, rhyme and rhythm, correct peculiarities of the metre etc. which are to be found in them will not be met with in poems of to day. In Sanskrit, it is a rule to read as what has been written and to act as what has been read. Prakrit poets down to the time of Shri Dalpatram have followed this procedure; but with the roots of the British Government going deep and the increasing influence upon us of the English language, its poems, and western mode of living, undesirable innovations began to creep in our literary compositions. According to the usage in English language, a word written in one way may be pronounced in the other way and accepted in the third. This trend has nowadays crept in our Prakrit languages, which are none but the offshoots of Sanskrit.

Several modern writers and poets, to show off their knowledge of Sanskrit, employ a number of difficult Sanskrit words, where beautiful and standardised vernacular equivalents are easily available. They spell the derived words after the original Sanskrit fashion.

The result is that may times quite the contrary mean-ing is conveyed. Words, derived from Sanskrit but standardised by usage in other language, ought to be employed in their current forms in prose and poetry to convey their natural sense. A pure Sanskrit word may at times be hempered with, its letters may be printed short or long, if metrical considerations de-mand it. I see no objection to this procedure, which I have adopted for my Samashloki translation of the Meghduta.

SIMILIES AND ALLUSIONS IN THE MEGHDUTA :

It is possible that one may not be acquainted with the details or the history of similies and allusions in this Kavya. This is true especially for foreigners and students, who may not have read the Mahabharat, the Ramayana and other Puranas. Hence a brief descri-ption there of is given here, which I think, the readers will find useful and interesting

VERSE 1. कश्चित्कान्ता :

The whole poem has been composed by the poet with the fact that one Yaksha was exiled by Kubera for a year. When the monsoon set in, he could not endure the separation from his wife. So he decided to send a message to her with the Megha Cloud—in the sky. The real reason for writing this Kavya is, however, the poet himself Kalidas was once under a fault. So *King Vikram had banished him for a year from his* kingdom Passing eight months in pilgrimage, he came to hermitages on mount Ramgiri. It was rainy season then. So to lessen the pain of separation, he composed this Kavya and sent it as a message to his wife at Ujjain

with his friend named Meghnada. When Vikrama came to read that poem, he was pleased and condoned the poet's four months of exile. Kalidas was brought back to the capital with all honour and respect and was reunited with his wife. A detailed description about this has been given in the introductory pages gone by.

रामगिर्याश्रमेषु—King Dasharath of the Solar dynasty at Ayodhya was the emperor of India. He had four sons : Rama was born of Kausalya, Lakshman was born of Sumitra, while Bharat and Shatrughna were born of Kaikeyi. The Ramayan and other scriptures maintain that Rama was the incarnation of Visnu, and Sita—his consort—that of Lakshmi. Sita was the daughter of King Janak of Bihar. Queen Kaikeyi had once saved the life of king Dasharath on the field of battle So the king had given her two boons. In consonance with them, Dasharath had exiled his eldest son Rama for fourteen years and offered the throne to Bharat, the son of Kaikeyi; but following the tradition of the throne to be inherited by the eldest brother and out of great love and respect for him, Bharat did not accept the throne. Dasharatha's love for Rama was indeed boundless. Rama repaired to the forest with his wife Sita and brother Lakshmana. Crossing the Ganges, they passed by the hermitage of Sage Bharadwaj at Prayag and reached Mount Chitrakuta. By this time, Dasharath died of grief for his son Rama's separation. His dead body was preserved by the Vaidyas with the aid of herbal remedies for fifteen subsequent days, when Bharat, who was at his maternal uncle's in the land of the Kekayas, came to Ayodhya. He performed his fathers's funeral rites and then started for

mount Chitrakut, accompained by queen—mothers, ministers and a great number of citizens, to persuade Rama to return to the captial. Resolved to observe his father's promise, Rama told them that he would accept the throne only after the fourteen years of exile had elapsed. By the time, Bharat was to take care of the kingdom With these words, Rama directed them all to go back to Ayodhya Grieved at his father's death and mothers' widowhood and cherishing the memory of his brother Bharat's devotion and filial love of his subjects, Rama stayed for a month or two at Chitrakuta and thereafter resumed his journey to the south. Staying for a time at Sage Atri's hermitage and spending a year on the way, he reached Nasik. Selecting a place named Panchavati, he built his hermitage and lived there for twelve years. Mounts and hills round about this place are known as Ramgiri. Sita used to have her bath in the rivers, streams, pools, ponds, riverlets of this area for twelve years. Because of the use of these waters by her, they are considered sacred. When the thirteen the year of exile was about to be over, Sita was abducted by Ravana, the king of Lanka Rama felt excessive grief at this Seeking the help of prince Sugriva of Kishkindha and his ministers Hanuman and others, Rama invaded Lanka On the south sea coast, he installed a Shivalingam—Rameshwar—and got built a brige across the sea Arrayed with an army of bears, monkeys and others, Rama defeated Ravana and destroyed him with his family. The kingdom of Lanka was entrusted to Vibhishan, Ravana's brother. Returning to Ayodhya in an airplane named Pushpak, Rama took charge of his father's empire. His government in Bharat Khand has been

considered ideal over the whole world. The interesting life-history of Shri Ramchandra has been described in Valmiki Ramayan—an epic with 24000 verses composed by the sage Valmiki.

In the Mahabharat and later Puranas, Rama's story is given in brief and his government has been much praised. In the battle of the Mahabharat, Yudhisthir found that his sons, grandsons, relatives were all killed. He did win the victory but felt excessively dejected. Absorbed in grief, he used to live an unhappy life. Arjun so prayed to Shri Krishna to console Yudhisthir. Advising that births and deaths are but inevitable in this world, Krishna cited to Yudhisthir instances of sixteen ancient kings, referring to Rama Rajya in brief as:—"Oh Great King Yudhisthir, Rama, the son of Dashratha, used to love his subjects as his own progeny. Under his rule, women were not seen widows, orphans, helpless or miserable. Rama governed his people as Pater Familias. In his days, rain was plentiful and corn abundant. There was no famine. Men did not die of suicide. There were no cases of conflagration fire or sickness. Men and women used to live a life of one thousand years in happiness and health. There were no quarrels or fighting. Women were fearless. Men followed the Vedic religion and led pious lives with peace, happiness, contentment and prosperity. They were truthful and independent. Trees always yielded fruits and flowers: Cows gave milk in plenty. Rama had performed ten Ashwamedha sacrifices during his rule for eleven thousand years. This sort of a mighty king of Ayodhya and Emperor of India had too, to consign himself to death. Hence, O Yudhishthir, do not bemoan the death of your sons."

Thus Rama had been an ideal king. Panchavati, where he had lived, has been referred to here in the Meghduta.

Mallinath and other commentators consider Chitrakuta to be the Yaksha's abode in separation. From there, as the poem relates, a message was to be sent to Alakapuri in the north. This view is not right It was not on Chitrakut that Rama had lost his wife. He had stayed here for only a month or two. Some persons opine that Ramtek near Nagpur was the old Ramgiri. This too is wrong. There may be many mountains or hills in India, connected with the name of Rama. The place actually referred to here by the poet in the Panchavati and hills near it. To guide the Megha in carrying the message from Ramgiri to Alkapuri, the poet describes the route to the north; but may of the places mentioned therein are not to the North of Chitrakut nor are they to be encountered, while going North from Chitrakut. In truth, the path described by Yaksha is the Northern one from Panchavati to Alkapuri, for geographical places, sites, mountains rivers, cities, etc described in the Meghduta come on this way.

Moreover, Rama had stayed for twelve years in Panchavati near Nasik. Hence the hills adjoining it came to be known as Ramgiri, while its streams, rivers, ponds, lakes, etc. were known by the name of Sita. It has been said in the 12th verse that the valleys of mount Ramgiri and the adjoining land bear the marks of Rama's footprints. In other words, Ram had wandered over all the parts of this land, great or small. This goes to show that Ramchandra had lived here for

a pretty long time. Compared with this his stay at Chitrakut was short for a month or two, during which he was overpowered with grief at leaving Ayodhya, separation from his father and mother, dwelling in the forest instead of accession to the throne, father's death and a meeting with the widowed mothers. In such a disturbed state of mind, he would have little pleasure in roaming about. It was during his stay of 12 years in Panchavati that he had time to visit different places, while rivers, streams, lakes, ponds, etc. nearby were sanctified by Sita's daily bath in them. This has not happened on Chitrakuta. It was in Panchavati that Rama was separated from Sita, in the same way as the Yaksha and the poet were from their wives. All this leads us to conclude that the Yaksha or the poet had sent the message, while he was residing at Panchavati. If *Mallinath* and other modern writers guess it to be Chitrakut or any other place, they are in the wrong

VERSE 2. तस्मिनद्रौ :

This message was sent on the first day of the bright half of Ashadha. *The exile was ordered in Kartik, the* first month of the Vikram Era. Hence, as has been shown in verse 118th, about four months of banishment had yet remained, before the exile might end on the 12th day of the bright half of Kartik. It can be proved from this that Vikram Era was current, when this poem was composed,

VERSE 6. जातं वंशे :

Indra is the king of Heaven and the clouds. He sends us rain. The rain and the clouds obey his behests. When Brahma created the world, clouds sprang up in the lineage of King Pushkaravarata. It

has been mentioned in the Brahmand Purana that the cloud which brings the most terrible of rains is called Pushkaravarta When everything on the earth is to be destroyed, this cloud brings torrential rains

VERSE 7. सन्तप्तानां :

In this verse, the poet says : "O cloud, the water-giver ! You are the shelter of persons suffering from *the pangs of separation.* Hence carry to my beloved a message from me, separated from her by the wrath of Kubera. You have to go to the city of Alaka, where the greatest of Yakshas live and whose mansions shine white on account of the lunar radiance, emanating from the head of God Shankar, staying in the garden outside."

In other words, he calls his messanger the giver of peace and a resort of those afflicted with carnal desires. This simile is right, for it is only by sending a message to his beloved through a messanger that *the lover attains* the peace of mind Dhanapati here is the Kubera or King Vikrama, who possesses the greatest of wealth, pomp and power and under whose wrath, the seperation was affected. The message is to be carried to Alakapuri or Ujjain, where live scholars and rich persons highly respected by the people. यक्ष्यन्ते पूज्यन्ते इति यक्षाः तेषां मध्ये ईश्वराः समर्थाः विद्वासः धनाढ्याः तेषां वसतिः। Mansions of lofty buildings in this city of Ujjain were illuminated white, on account of the light radiating from the Moon on the matted hair of Lord Shiva, inhabiting the garden outside. The Yaksha *here is* only the metaphor. In fact, it is a message sent by the poet to his wife at Ujjain.

The same idea is conveyed in the 75th verse of this Kavya. नित्यं ज्योत्स्ना प्रतिहततमो वृत्तिरम्याः प्रदोषा । The nights there are entirely devoid of darkness on account of the incessant light of the moon, on the head of Shiva. To express otherwise, because of the abode of God Shankar, nights in Ujjain are free from darkness. In the 6th Sarga of the Raghuvamsha, while describing the king of Ujjain attending Indumati's Swayamvar, poet Kalidas has referred to—Mahakal Mahadeva in the same vein as :—

> असौ महाकालनिकेतनस्य वसन्नदूरे किल चन्द्रमौलेः ।
> तमिस्रपक्षेऽपि सहप्रियाभिर्ज्योत्स्नावतो निर्विशति प्रदोषान् ॥

"This king of Ujjain lives near the abode of Mahakal Mahadeva. So he is able to sport with his wives even during the nights of the dark fortnight, illumined as they are by the white light of the moon, in the crest of Lord Shiva. The words बाह्योद्यान and हरशिरश्चन्द्रिका in the 7th verse of the Meghduta refer to Shankara's abode and light from the moon resting on His head. The same sense is displayed with words ज्योत्स्ना—moonlight, तमः—darkness, प्रदोषाः nights in the 75th verse and चन्द्रमौलेः निकेतनं Shankara's abode, तमिस्रपक्ष—dark fortnight, प्रदोषाः nights in the Raghuvamsh. All this goes to show that the metaphorical reference in this 7th verse pertains to Ujjain and the message is sent to none else but his wife by the poet.

VERSE 12. आपृच्छस्व :

It has been said in this verse that the small hills and valleys of Mount Ramgiri have been sanctified by Rama's moving—amongst them. The मेखलासु in the plural indicates that the parts of the land and the mountain trodden over by Rama were many. In other

words Rama had visited all the nooks and corners. This was not possible at Chitrakut, where he had stayed for a very short time engulfed in grief. Rama, Lakshmana and Sita had lived in Panchavati for 12 years. Hence they had time to move about freely over the whole land, hills and riversides. This site is regarded holy even to-day. This verse thus shows that the site referred to in the Meghduta is not Chitrakut but Panchavati.

VERSE 14. अद्रेः शृङ्गं :

The idea conveyed in this verse is "O Cloud, Siddha women, with their uplifted faces, will gaze surprisingly at you, imagining you to be a mountain-peak, dislodged by a stormy wind. With your zest thus increased, fly northwards, avoiding on the way a contact with the thick trunks of the Dikpalas and crossing this mountain, abounding in juicy Nichul plants."

Mallinath and several scholars following him maintain that the words निचुल and दिङ्नागानां in this verse refer to—Kalidasa's friend and a Buddhist preceptor bearing those names respectively; but this conjecture is irrelevant and improper. What effect will this poem, embodying a message, create on a Buddhist scholar, the opponent of Sanatan Veda Dharma and Kalidasa's rival ? Will the assertion that this poem has been marvellously composed remove the pride of that philosopher ? Kalidasa's rivals also possessed powers to compose such poems or even better. By placing such poems before them, they were not in the least to acknowledge Kalidasa's supremacy. Even if the messenger gave this poem of Kalidas to Dingnag, he was not to accept Kalidas' greatness nor it was to wipe off his

vanity and conviction of principles Kalidas did not mean to show this poem to Dingnag to prove his superiority. Later on, if Dingnag happened to get the poem, read it and offered praise to the poet, it was a different matter; but to say that Kalidas, of his own accord, instructed his messenger to shown this poem to Dingnag and to humiliate him thereby is irrelevant

Mallinath for this comments : "A second meaning can be interpreted here. One romantic person named Nichul was the great poet Kalidasa's friend and a co-student. He used to offer rejoinders, when opponents of Kalidas showed mistakes in his compositions. From the place where Nichul lives O Cloud, you have to proceed further with face uplifted laying bare हस्तविन्यास and other faults of and humiliating Dingnagacharya, a rival and an opponent of Kalidas as powerful as a mountain"

By attributing such a disconnected meanings, Mallinath has ridiculed himself. Of course, there had been a scholar named Nichul in days of King Bhoja, but there had also been a second poet named Kalidas then. Even if we assume that this Nichul existed in days of Kalidas of King Vikram, there was no reason for Kalidas to boast and instruct Megha to show his poem to Nichul; but if his friend Nichul's house was on the way, Kalidas may possibly have instructed his messenger to show his poem to him But the idea here is entirely different. The words सरसनिचुलात् अस्मात् स्थानात् suggested a different meaning They convey, "Fly northward from this place-Mount Ramgiri,— where there have grown beautiful juicy cane plants." सरसनिचुलात् is an adjective applicable to Mount Ram-

giri, where the Yaksha gives his message. It does not in any way refer here to a scholar named Nichul.

Assuming for the time that the house of the great Buddhist poet Dingnagacharya was on the way, his pride was not to vanish by showing this poem to him If the poet's messenger goes to show this poem to him on his own accord, the mighty rival will not at all praise the poet. On the contrary, he will find faults in it and being a renounced man, may perhaps express his disdain for this Kavya, lamenting a wife's separation. Again, had this Kavya been an artistic Shastriya composition or one to deride Buddhist religion, Kalidas may possibly have told his servant to show it to Dingnag to humiliate him and then to go ahead, but it is not so By trying to make this verse applicable to Dingnag, Mallinath has exposed himself to criticism. The verse does not in any way apply to Dingnag. By refering to Pandit Nichul and Dingnag, Mallinath has committed a great mistake, laying open to criticism his vast erudition. The real sense is that the cloud, who had to travel in the sky, was to encounter on the way to Kailas elephants guarding different directions. The poet advises the Cloud to stay away from them and continue its flight northward. No strong evidence has been found to prove that a Buddhist preceptor named Dingnag existed in days of-Kalidas. In Sanskrit Kavyas, it is generally found that a revered preceptor, a King, a great man or even a deity is refered to unhonorifically. Reference here to Dingnag, a Buddhist scholar, his rival and an opponent of Veda Dharma, by Kalidas in honorific plural seems impossible. Looking from all these points of view,

Malinath's efforts to refer to a Buddhist scholar named Dingnage are fruitless.

The correct meaning of the word Dingnag is space-guarding elephants. They were living in dense jungles, near the source of the river Narmada They used to sport in the waters of this river. Poet Kalidas advises his messenger—the Cloud—to keep far from them. Otherwise, the mighty elephants would kill him and his message would not reach its destination This is the right reference in this verse.

VERSE 15. रत्नछाया :

In this verse, the Yaksha says to Megha, "By contact with Indra's rainbow, your body appears so beautiful as did the body of Shri Krishna, black in colour, putting on the garb of a shepherd boy living in Gokul and wearing a crest studded with peacock-feathers."

Allusion here is to Shri Krishna and Balbhadra, who used to go to feed their cows in Gokul and Vrindavan King Nanda of Mathura had thousands of cows As other shepherds, Shri Krishna also put on the same dress Instead of a shepherd's turban, he wore a garland and a crest, prepared from peacock feathers. Shri Krishna's body, black in colour, appeared very charming under the brilliant hues of these feathers. In this verse, Shri Krishna and his adornment with peacock-feathers are compared with the cloud and the rainbow.

Thinking that the readers will find it interesting, I give here Shri Krishna's biography in brief. In its complete form, it is given in Harivamsha, the Maha-

bharat, Bhagvat and other Puranas. Collected independently, it will be as elaborate as 50,000 verses.

Yayati was the sixth in descent from Chandra in the Lunar Dynasty. Yadu was his son. 55th in descent from him was King Shoora, whose son was Vasudeva and grandson Shri Krishna Ugrasen was then the king of Mathura. He had son named Kansa, who was all-powerful, cruel and wicked. Vasudeva was a feudatory chieftain of Ugrasena. He had married Devaki, Kansa's younger sister. Vasudeva had 13 queens. Devaki was the fourteenth. At the time, Vasudeva was the oldest of the Yadavas and possessed of great strenth. His son was Shri Krishna, who repaired to heaven at the age of 125. Thereafter, Vasudeva too renounced this mortal frame through Yoga,

Some days after Devaki's marriage with Vasudeva, Narad came to Kansa and told him of a discussion in Devloka that the eighth child of Devaki would assassinate him. Thereupon, Kansa kept Devaki in custody in a palace. Whenever any child was born to her, Kansa sent for it and killed it. Kansa's informants declared that the seventh child of Devaki was still-born In reality the foetus was, by some miraculous power, transferred from Devaki's womb to that of Rohini, Vasudeva's another wife living at the house of his friend King Nanda. Rohini gave birth to this foetus as a son, 15 months before Shri Krishna. He was Balram or Baldeva, Shri Krishna's elder brother. From Rohini, the name of *his mother, he came to be known as 'Rauhineya'. He* was also styled Sankarshan, dragged as he was by a divine power to Rohini's womb.

Devaki's eighth child was Shri Krishna, the incarna tion of Vishnu. Kansa used to kill every child of Devaki soon after birth. Hence to protect this eighth child, Vasudeva had entered into a secret arrangement with his close friend King Nanda, who owned lacs of cows for an exchange of each other's child. Nanda was a feudal chief of Ugrasena and lived off and on in his mansion at Mathura When Shri Krishna was born, Nanda's wife Yashodaji had also given birth to a daughter. As was previously arranged, Vasudeva managed to transfer Shri Krishna, soon after his birth, to Yashoda's bedside at Nanda's house and the daughter born to her was brought over to Devaki's lap. Yashoda, being then in pangs of birth, knew nothing of it. She positively believed that Krishna was her own son. Yashoda came to know that Shri Krishna was born of Devaki only after Kansa was slain.

When Kansa's spies informed him that a child was born to Devaki, he immediately came to her palace and the maidservants placed in his hands the newly-born daughter. He was suprised to find a daughter instead of a son Thinking that the daughter born will prove to be a cause of his death, he decided to kill her by striking against a slab; but at once the child free from his hand, assumed the divine form of a goddess and told the tyrant Kansa that his would—be assassin was already born. Hearing this Kansa began to doubt the truth of Narada's forecast. He was struck with remorse at killing his sister's innocent babies and requested for pardon from her.

Immediately after the exehange of children, Nanda left Mathura and came over to his capital Gokul to

live. He also used to pass some time at Vrindavan Shri Krishna and his brother Balbhadra, born of Rohini, began, to pass their days of infancy at Gokul and Vrindvan As a child, Shri Krishna killed Putna, Kansa's sister. When he was seven years of age, Krishna took under control a deadly serpent named Kaliya, living in the deep waters of the Jamuna. Dhenuka and Pralambasur then met their death at the hands of Krishna and Balbhadra. At the beginning of every monsoon, a sacrifice was usually performed to celebrate Indra's prowers. Krishna stopped it and got another sacrifice performed on Mount Govardhan. Indra was enraged at this. To kill Shri Krishna and inhabitants of Gokul, Indra sent torrential rains incessantly for six days; but Krishna kept the Mount—Govardhan uplifted with his left hand for seven days and all people living in Vraja and thousands of cows were afforded protection from rains under it. Vrishabhasur aud Arishtanemi were the next demons on Kansa's side to be killed by Shri Krishna and Balbhadra.

In the mean time, Kansa was given to know that Vasudeva's eighth child was exchanged for another of King Nanda by private arrangement. So he began to tyrannise over and insult Vasudeva. Convinced that Shri Krishna was Vasudeva's son and his woula—be assassin, Kansa started efforts to kill him When some of the demons sent by hin were killed by the Valiant brothers. Kansa thought of another trick to get them killed He got prepared a big arena at Mathura and invited Shri Krishna and Balbhadra for a wrestling match with a mighty elephant Kuvalayapid and two other able—bodied wrestlers. In the presence of thousands of spectators, Shri Krishna drew out the eleph-

ant's tusks and killed him. The wrestlers too met the same fate Kansa was sitting on the throne and witnessing this about. With a jump, Shri Krishna caught hold of his hair, dragged him in the arena and killed him. Kansa's father Ugrasena wrs placed on the throne

Shri Krishna and Balbhadra thereafter went to Ujjain and studied various Shastras from a learned Brahmin Sandipani. A Brahmin boy named Sudama was Shri Krishna's co-student here. He was inhabitant of Sudamapuri, now known as Porbandar in Saurashtra.

Kansa was the son in-law of Jarasandha. When the latter heard of Kansa's death at the hands of Shri Krishna, he attacked and laid waste Mathura many times; but every time, the brave Yadavas defeated him. Kalnemi, a friend of Jarasandha, also often attacked Mathura. To save the city from frequent onslaughts Shri Krishna left Mathura and came over to Girnar in Kathiawar. On one of its hills, now known as Datar Peak, was lying asleep since long a king named Muchkunda. Kalnemi was got killed at his hands by Shri Krishna. Leaving Mathura for ever. Krishna built a new city named Dwarka on the sea-shore in Kathiawar and settled there with his relatives and Yadavas of 56 different clan-names. The city of Dwarka extended lengthwise from Girnar to the sea at Prabhas Patan and breadthwise upto Kodinar. The minarets of this sunken city of Dwarka are said to be visible at times even to day, when the sea waters at the Port of Kodinar ebb.

Shri Krishna's aunt was Prutha, Vasudeva's sister.

She was brought up at the palace of King Kuntibhoj, Vasudeva's friend. Hence she was known as Kunta. She was married to king Pandu of Hastinapur, who was the grand son of King Shantanu and son of Vichitravirya. Pandu was fond of hunting in a forest. So his blind brother Dhritarashtra was carrying on the administration. King Pandu had five sons: Yudhisthir, Bhima, and Arjun were three begotten of queen Kunta: while Sahadeva and Nakul were born of Madri. They were known as Pandavas When King Pandu died, the Pandavas were young in age. Blind King Dhritarashtra had married Gandhari, the sister of Shakuni, King of Gandhar ( Kandhar ). Through her Dhritarashtra had 100 sons known as Kauravas. Duryodhan was the eldest of them. The Kauravas were wicked by nature. They made many efforts to kill the Pandavas. The Pandavas and the Kauravas had learnt the art of warfare from Dronacharya. Under the persuasion of elderly persons, the Pandavas were given the kingdom of Indraprastha ( Agra ). Here they performed a Rajsooya sacrifice, to which had come many kings, bringing costly presents for Yudhisthir. Duryodhan and his maternal uncle Shakuni could not tolerate these riches, the glory and the popularity of the Pandavas. Burning with envy, they asked Dhritarashtra to invite Yudhisthir for a gambling match. Yudhisthir lost everything in it. At the last, his wife Draupadi was also offered in gamble. She too was lost. Duhshasan dragged her to the court, though she was in menses. Efforts were made to strip her clothes. At this time, Shri Krishna had gone outside Dwarka to kill a demon named Saubha. Through his Yogic powers he came to know of the sorry plight of Draupadi

in Kaurava court and afforded protection to her chastity. As the last throw in the gamble, the Pandavas had agreed to quit the kingdom and roam over the forest free for twelve years, while the final thirteenth year was to be spent incognito. In pursuance of this condition, the five Pandavas and Draupadi stayed for twelve years in the forest. In the thirteenth year, they stayed at Virat Nagar under disguise When this forest dwelling period came to an end, Shri Krishna from Dwarka, King Drupad and other friends and relatives of the Pandavas met at Virat Nager for a discussion. They unanimously decided to send Shri Krishna to Dhritarashtra at Hastinapur as an emissary to counsel him to give even five small villages to the Pandavas, as part of their kingdom. Duryodhan flatly refused the proposal and Shri Krishna's mission failed Its result was a terrible battle on the field of Kurukshetra In this battle, which is known as the war of the Mahabharat, the Pandava army numbered seven Akshauhinies, while the Kaurava army comprised of eleven Akshauhinies. The war ended in complete extermination of the Kauravas, hundreds of other kings and thousands of soldiers The Pandavas came out triumphant. Placing Yudhisthir on the throne of Hastinapur, Shri Krishna returned to Dwarka. Gandhari, the queen of Dhritarashtra, was a chaste lady. After the war of the Mahabharat, she was excessively grieved at the death of her sons. She cursed Shri Krishna with the words: "You could have stopped this war by imprisoning my son Duryodhana. Had you wished, the dire destruction of my hundred sons and others would have been—averted But you have intentionally allowed this war to be fought." Thirty six years after the

war of the Mahabharat, the curse came true. The Yadavas fought a civil war at Prabhas Patan in Kathia war and all perished. Shri Krishna also met death by an arrow of a hunter. The historical place is at Prabhas Patan Shri Krishna's father Vasudeva thereafter ended his life through Yoga. Devaki and his other queen immolated themselves on funeral pyre after him.

Daruka went to Hastinapur and imparted to the Pandavas the news of Shri Krishna's death and Yadavas, destruction. Thereupon Arjun came to Dwarka and performed funeral rites of Shri Krishna and others. Taking with him Shri Krishna's wives, the Yadavas, the children and all subjects, Arjnn left Dwarka for Hastinapur. At that very moment, the sea engulfed the city of Dwarka. On the way, Arjun was robbed by plunderers, who took away many women. Shri Krishnna's great grand son named Vajranabh was placed on the throne of Indraprastha by Yudhisthir, while Parikshit, the grand son of Arjuna and the son of Abhimanyu was installed on the throne of Hastinapur. Thereafter the Pandavas with Draupadi left for the Himalayas to meet the doom.

Shri Krishna's life is described in detail in Harivamsha—a part of the *Mahabharata*—, in *Shrimad* Bhagavat and eighteen Puranas. In the Mahabharat, there is given the history of the Pandavas, the Kauravas and other former rulers. It contains a hundred thousand verses It deals with events and episodes pertaining to political, religious, social and practical aspects of life in such an interesting manner, that it has been translated into almost all the languages of the world.

VERSE 17. त्वामासार :

It is said in this verse that Mount Amrakuta, which abounds in mango groves, will bear the cloud on its peak. It seems that this mount Amrakuta is one of the many hills of the Vindhya range with high peaks. It is surrounded with thousands of mango trees. Some persons identify Amrakuta with Amarakantak, which is near the source of the river Narmada.

VERSE 20. स्थित्वा तस्मिन् :

Reva here means the river Narmada. It has its source at Amarkantak ( Amrakuta) in the Vindhyachal in the district of Gondwan. Running for 800 miles towards the west, it joins the gulf of Cambay. Starting from Vindhya, the river flows over rocks in a zigzag way.

Mount Vindhya or Vindhyachal lies in Central India from east to west. Its northern part extends upto the Ganges and southern upto the river Godavari. Thus the Vindhya divides India into two parts, the north and the south. The forests of Vindhya abound in wild elephants.

VERSE 25. पाण्डुच्छाया :

VERSE 26. तेषां दिक्षु :

'Dasharna' here refer to the territory between the rivers Narmada and Sipra. It incorporated the region of Malwa. Its captial was named Vidisha on the bank of river Vetravati, which unites with the Jumna. The modern town of Kalpi in Malwa is identified as Vidisha of former times.

Vetravati is also known by the name of Vetravatī. Demon Vetrasur was her son. It has been mentioned in Varaha Puran that formerly there was one mighty king named Sindhudwipa. He was an incarnation of God Varuna. He began to practise severe penance to get a son, who can defeat or destroy his enemy Indra. In his former birth, Sinhdwipa was the son of Vishwa-Larma He was so framed as not to be killed by any weapon Hence Indra had killed him with the sea—foam In his next birth, he was born as a Brahman King Sindhudwipa. As he remembered his past birth, he was all the while conscious of his enmity with Indra. Hence he wanted to have a son, who could kill Indra Some time after he practised penanae, river Vetravati came to him in a beautiful woman's form adorned with jewels and ornaments Thinking that she was a damsel sent by Indra to obstruct his austerities, the king became enraged and asked her who she was and whence she had come. She replied that she was Vetravati, the wife of Varuna, enamoured of him. A man who did not accept another woman fallen in love with him was a sinner. He partook of the sin Brahma-Hatya. With these words, she requested the king to accept her. The king did so and begot of her a powerful lustrous son named Vetrasur, who ruled at Prag Jyotish in the Kamru country or Assam. Mention is made in the Mahabharat of king Bhagdatt, who had come to fight with the Bhils. These Bhils are the Nagas of this Prag Jyotish country, whose capital also bore the same name. Its ruins are to be seen at or round about modern Gauhati. When Vetrasur grew up he conquered the whole earth, encircled by seven seas and island. Climbing Mount Meru, he obtained victory over Indra,

Agni, Yama and other gods, who then went to Lord Shiva for shelter. Shiva killed this demon.

VERSE 27. नीचैराख्यं :

This mount Nichaihi is to the North of the city of Vidisha and on the way to Ujjain. It forms a part of mount Vindhyachal and abounds with forests of Kadamba trees. It is also known as Vaman Giri

VERSE 20 वक्रः पन्था :

VERSE 30. वीचिक्षोभस्त :

VERSE 35. प्रद्योतस्य :

These three verses describe the history of the city of *Ujjain*. In the 29th verse, the Cloud is asked to adopt a circuitous path and pass positively by Ujjain. The thirty second verse says that old persons knowing the tale of *Vatsaraj Udayana* live at Avanti in Malwa. The verse number 35 refers to the abduction by Vatsaraj Udayana of *Vasavdatta*, the daughter of Chanda Mahasen, King of Ujjain, also known by the name of *Pradyota*. I deal below in brief with this subject : *Ujjayini* : It is one of the seven sacred cities in Hindu mythology, reputed all over the world for centuries astretch. It is the seat of Mahakal Mahadevea, one of the twelve Jyotir Lingas. There is one observatory here. The Hindu astrologers reckon their longitude from Ujjain, which was also know by the name of Avanti. The country round about also bore the same name. Mighty kings have ruled over this famous city, long before the time of Buddha. There is in a book named Katha Sarit Sagar the history of how king Udayana of Kaus hambi abducted the princess of the king of Ujjain. Ptolemy, a Greek scholar and an astrologer existing

in V. S. 210. who maintained that the earth is round, fixed and unmoving with other planets revolving around it, who was the author of an authentic work. ' *Almagest* had visited this city. He writes in his book: "Ujjain is a big city of trade and industry in India Precious jewellery and other costly articles came to be sold in the market at Ujjain from Broach, Surat and other parts of India and abroad". Ujjain was made the capital of India by King Vikrama, after accomplishing Digvijaya. Ancient stone inscription at Nasik and one of Ashok's edicts bear reference to Ujjain King Harshavardhan of Kanauj had conquered the country of Avanti in the seventh century. Thereafter the Parmar Rajputs ruled over it. In A. D. 1235, Sultan Altamash of Delhi invaded Ujjain and destroyed the temple of Mahakal Mahadeva Since then and upto the etghteenth century, Ujjain remained under the sway of the Moghals In A D. 1734 Empero Mohmad Shah appointed Maharaja Savai Jaisinh as the Subba of Malwa. In 1743, Balaji Peshwa was the Subba of Ujjain From 1750, Ujjain came under the permanent control of Scindhia

PRADYOTA; UDAYANA, VASAVDATTA :

Udayana was the son of King Sahasranika af Kaushambi, which was the capital of Vatsa Desha or Magadha, famous since the days of Ramayana. Situated to the North of Ujjayini, it has been referred to by Varahmihiracharya in Bruhat Samhita That city was established by king Kushamba who was the tenth in desent from Pururava. When Hastinapur was drowned in flood, Nimi Chakra, eighth descendant from Arjun, transferred his captial to Kaushambi. King

Sahasranik, a descendant of the Pandavas, existed 600 years ago from the Vikram era, while King Udayana lived 2500 years ago from now. The latter was also known by the name of Vatsaraj

Placing his prince Udayana on the throne, King Sahasranika went to the Himalyas to practise penance. Yaugandharayan and others were ministers. King Udayana spent most of his time in hunting. He used to play for long on a lyre named Ghoshavati, given to him by Vasuki. The elephants in the forest were charmed by its music and gathered round him in large number.

King Udayana had come to know of the beauty and other virtues of Vasavdatta, the daughter of the king Ujjayini. Thinking that she was the only lady proper for him, he had resolved to marry her. Vasavdatta, on her part had also come to the same decision. King Chanda Mahasen or Pradyot of Ujjayini had married Angarvati, the daughter of demon Angarak. Because of the boon of Indra, she gave birth to a beautiful daughter. Given as she was by Vasava or Indra, she was named Vasavdatta. King Pradyota also thought Udayana to be a proper match for his daughter. But he was not on good terms with Udayana. Hence he sought the advice of his minister Buddhadatta to influence Udayana. A messenger was sent to Udayana with a request to come to Ujjain, for his daughter Vasavadatta was anxious to learn music from him. Udayana considered this to be an insult. He sent a word to king Pradyot that if his daughter wished to be his disciple in music, she should be sent to him. On hearing this message, King Pradyot planned a trick to bring Udayana to Ujjain. He got

prepared a large elephant, mechanically moving with the aid of a machine inside its body, and concealed brave persons. The elephant was let loose in the forest of Vindhyachal. The spies gave information to Udayana of this gigantic wonderful elephant moving in the Vindhya forest. Thereupon Udayana came to the spot and saw the elephant To bring the elephant under control, Udayana began to play upon his lyre and slowly went to him. He was greatly absorbed in music and the darkness of the night had gathered about. So he could not distinguish it to be an artificial elephant. The elephant too pretended to be pleased with music. Moving to and fro and fanning his ears, he took away the king to a pretty far distance. All of a sndden, brave warriors came out of the body of the elephant, captured Udayana and took him away to Ujjain to be presented to the king There he was taken round the city. Seeing Udayana, beautiful as a moon, the people were much pleased. They were under an impression that king Pradyota, insulted as he was by Udayana some time before, would now get him killed, as he was a captive. The people of Ujjain made an unanimous representation to the king that if Udayana would be given that fate, they too would commit suicide. King Pradyot smiled and assured the people that nothing like that would happen. Udayana was kept in the prison and was assigned the task to teach Gandharva Vidya to Pradyota's daughter Vasavdatta. Thus staying together, both of them fell in love. Vasavdatta well served Udayana and kept him pleased in every way. When the people of Kaushambi came to know that their king was taken away as a captive to Ujjain, they were much distressed. So Udayana's

*minister Yaugandharayan came to* Ujjain. With the aid of his yogic powers, the minister got broken off Udayaaa's fetters He and Vasavdatta were sent off on a she-elephant to Kaushambi, 63 Yojanas distant. When king Pradyota came to know of this, he sent his son Palkakhya on an elephant named Nalgiri to pursue Udayana and Vasavdatta. He went some distance to overtake them but returned disappointed. When the she-elephant reached Vindhya Forest, it was high noon and she felt thirsty. So Udayana and Vasavdatta dismounted. The she-elephant drank some water and soon died. Assuming the form of a goddess towards the heaven she said, "Oh king, I was born as a she-elephant because of a curse. Through you, I have now got freedom This Vasavdatta is a divine woman She is also born upon the earth through a curse. I bless both of you to be happy." Udayana and Vasavdatta spent that night at the house of a friendly Bhil king. Next day, a messenger from king Pradyot came to them with the news that Pradyot was pleased at Vasavdatta's elopement. With the sams motive, he had got prepared the mechanical elephant and brought him to Ujjain. Pradyota's second son Gapalaka then came there and all went together to Kaushambi, where Udayana and Vasavdatta's marriage was celebrated with great pomp and splendour. Gopalaka conveyed to the new couple his father's blessing with a present *of costly jewels and vast riches. This is only the gist* of a story detailed at length in Katha Sarit Sagar written by the great poet Somadeva Bhatt.

VERSE 37. मर्तुं कण्ठ :

It has been said in this verse that the throat of

Lord Shankar is blue in colour. Its brief history is as below :—

The gods had once assembled on the golden peaked mount Meru to discuss a plan churning the ocean to obtain nector. Vishnu advised Brahma that the work would not be accomplished by gods alone. The assistance of the Asuras would have to be sought to churn the ocean and get nector. With the help of Shesha Nag, the gods and the Asuras brought there mount Mandar, hundreds of Yojans high, to serve as the churning rod. The ocean then said that the terrible force of churning could be born by him, only if Kurma Bhagvan, living in the nether world, would provide his back as a seat for the rod. This was agreed to and with serpent Vasuki as a rape, the churning started. The face portion of Vasuki was caught hold of by the Asuras or the demons, while the gods had taken their position at the tail end. The churning produced a mighty sound and innumerable creatures living in the ocean perished. The churning lasted for long and the gods were tired but Vishnu infused new strength in them and the process continued. As a result, valuable objects emerged from the ocean. Soma, the moon, goddess Lakshmi, wine, a white horse, Kaustubh jewel, the physician Dhanvantari with a white pot in his hand full of nector, Airavat elephant and lastly the deadly Kalkut poison. Terrible as a fire, this poison began to effect the whole world. Creatures in the three worlds,—the heaven, the earth and the nether region—began to swoon at the very smell of the poison. Seeing the three worlds thus distressed, and with the prayer from the gods and the demons, the three-eyed Lord Shankar drank off that poison retaining it halfway in

his throat. Since then, Lord Shiva came to be known as Nilkanth or blue-necked. Thereafter Vishnu assumed the form of a beautiful damsel-Mohini and distributed nector among the gods alone Seeds were thus sown for enmity between the gods and the Asuras. Many battles have been fought between them, to continue for times to come.

VERSE 38 अप्यन्यस्मिन् :

Mahakal Mahadeva in Ujjain is one of the twelve Jyotir Lingas.

अस्तीहोज्जयिनी नाम नगरी भूषणं भुवः ।
हसन्तीव सुधाधौतैः प्रासादैरमरावतीं ॥३८
यस्यां वसति विश्वेशो महाकालवपुः स्वयं ।
शिथिलीकृतकैलासनिवासव्यसनो हरः ॥

Laughing in derision at Indra's city of Amravati, with its mansions white with lime, Ujjayini is situated in the Avanti Pradesh. This city is prosperous and beautiful, a jewel as it were on the earth. Shankara, the Lord of the world, has cut short his residence on Mount Kailas and stays here in person in the form of Mahakal.

The twelve Jyotir Lingas of Shiva are as below :—

1. Somnath in Saurashtra.
2. Mallikarjun in Shri Shail.
3. Mahakal in Ujjain.
4. Omkareshwar on the banks of the Narmada.
5. Kedar in the Himalayas.
6. Bhimashanker in Dakini.
7. Vishwanath in Kashi.
8. Tryambakeshwar at Nasik.
9. Vaijnath in Chitabhumi.
10. Nageswar at Dwarka.

11. Rameshwar on the Setubandh.
12. Ghrushneshwar in Shivalay.

VERSE 40. पश्चादुच्चै :

Shankar is referred here as dancing with the hide of an elephant—गजाजिन—on his body. There is an allusion about it in Purana. A demon named Gajasur practised great austerities and obtained a boon from Brahma that no one would be able to defeat or kill him. On its strength, he began to rule over and terrorize the three worlds. There upon all the gods left Heaven, Vaikunth and Brahma Loka and came to reside in Kashi. They worshipped Lord Shiva and prayed to Him to kill Gajasur. Gajasur had a miraculous power to assume the form of any god, a human being or a beast. He fought with God Saankar in the body of an elephant and was killed in the same form. Pleased at this killing, God Shiva tore off the skin of the elephant Gajasur and began to perform the Tandava dance with his hide on, besmeared with blood` That Lord Shakar generally puts on the elephant's hide is the reference here.

VERSE 46. ब्रह्मित्यन्दो :

VERSE 47. तत्र स्कन्दं :

Onward from Ujjain is the river Gambhira and mount Devagiri. It is a great seat of pilgrimage on account of its association with Kartik Swami.

Shadanan, Agniputra, Kumar, Shanda, Senani, Kartikeya, Guha etc. are the other names of Kartik Swami. He is the son of Lord Shiva. Nurtured as he has been by six Kruttikas, he has six mouths and twelve hands In the south, he is worshipped as Subrahmanya, Shan-

mukham or Shanugam. Gods had prayed to Shiva that demon Tarakasur could be killed only by a son born of his semen. Hence is the birth of Kartikeya, whose conveyance is an air-plane of the shape of a peacock. He loves peacock and is younger than Ganapati. Acting as the army commander of the gods, he had slain Tarakasur Kartık Swami is for ever a celibate. There is a story about him in many Puranas and in chapters 224 to 232 of the Vana Parva of the Mahabharat.

There is Kartik Swamı's seat on Mount Lohachal, situated at a dıstance of 6 miles from Sandur in Madras Presidency. Women are forbidden to go for Kartikeya's Darshanam The idol here is of black stone, beautiful and one mouthed, of the size of a body of 12 years. Kartık Swami's temple is in the middle On its right is Shiva's and on the left Parvati's temple. On Mount Lohachal, there are other temples dedicated to Kartik Swami, Kapat Swami, Mayur Swami and Gupta Swami. Some of them are situated in such lonely and dangerous place that very few people dare go to them

While Kartik Swami was sucking his mother, some milk fell down from his mouth. White ashes cover that spot, which is still shown to travellers. There is a small pit of fire here in which a stone thrown by pilgrims is reduced to ashes People come to this place for pilgrimage every three years in Kruttika Yoga. Kartik Swami is much worshipped especially in the south.

VERSE 49. आराध्यैनं:

*Rantideva :* Going onward from Devagiri after Skanda's Darshanam, there comes the river Charmanvati,

rendering immortal for years king Rantideva's fame. This has been alluded to in this verse. Rantideva was the son of a Chakravarti king named Sankruti, born in the line of king Puru of Hastinapur. Practising penance he had obtained a boon from Indra that he could obtain as much corn and food as wished for, that thousands of guests to eat it would 'always visit his house, that his regard for hospitality would never decrease and he woule not have to ask for any thing from any one. On the strength of this boon, that king used to feed daily thousands of guests all throughout his kingdom with food consisting of both corn and flesh. Once there was a dire famine in his kingdom and his subjects approached him for food. To provide it for his subjects, king got slaughtered thousands of beasts and afforded protection to their lives. So great was his power of penance that beast and animals in large number willingly offered themselves as a sacrifice to protect the lives of human beings. Their hides formed heaps as large as mountains. His prowess through austerity brought rains some time after. The river formed by it dragged away those heaps of hides. Hence it came to be known as Charmanvati, identified to day as the river Chambal in the Vindhayas. The people under this king were so rich and prosperous that their vesseles, pots, utensils etc. were all made of gold. This king had ruled for hundreds of years and appeased gods, manes, Agni and Brahmanas by performing many sacrifices.

VERSE 52. ब्रह्मावर्तं :

Brahmavarta mentioned in this verse is a territory between the rivers Saraswati, and Drushadwati, 800

miles long and equally broad, north-west of Hastinapur (Delhi) and considered sacred by gods. It is also known as Kurukshetra, where the war of Mahabharat was fought.

सरस्वतीदृशद्वत्योर्देवनद्योर्यदन्तरं ॥
त देवनिर्मितं देशं ब्रह्मावर्तं प्रचक्षते ॥
दक्षिणेन सरस्वत्या दृषद्वत्युत्तरेण च ॥
ये वसन्तिकुरुक्षेत्रे ते वसन्ति त्रिविष्टपे ॥

The land between Saraswati and Drushadwati, framed by gods, is known as Brahmavarta. Territory south of Saraswati and north of Drushadwati is Kurukshetra It is believed that people living there in heaven. Or those who die hera go to heaven. In this Brahmavarta, there are five sacred lakes, wherein Parashuram had offered oblations the names after killing wicked kings. In days gone by, Lord Vishnu had slain demon Madhukaitabha in this region. Vishwamitra had practised penance here and had attained the status of a Brahmin instead of a Kshatriya. In this land was slain Tarakasur by gods with Kartik Swami as their army commander. In the war of Mahabharat, Arjuna hesitated to kill Bhishma Pitamah Krishna then took up his Chakra and ran to kill Bhishma. That Chakra Tirtha is here. Abhimanyu met his death here. Dadhichi Tirtha is also situated in Brahmavarta. A demon named Vrutrasur began to afflict men and gods He was irreligious and spread [impiety everywhere. He had a boon not to be killed by any weapon. Hence Indra got prepared a thunderbolt from the bones of sage Dadhichi and killed Vrutrasur on this land.

Armies of the Pandavas and Kauravas numbering 18 Akshauhinies had fought against on this field of

Kurukshetra, where the heads of hundreds of warriors were severed off by Arjun's arrows and thousands of soldiers were killed.

Dhrutarashtra's hundred sons-Duryodhan and others were called Kauravas. While Pandu's son—Yudhisthir, Bhima, Arjun, Sahadev and Nakul were called Pandava. Shri Krishna was on the side of the latter. His sister Subhadra was given in marriage to Arjuna, *whose son Abhimanyu was taught the art of war* by Shri Krishna himself. At the age of 16, Abhimanyu had fought very valiantly in the war of the Mahabharata, killing hundreds of warriors. He too had met death in the same war. He was very dearly loved by Shri Krishna. So grieved was Shri Krishna at Abhimanyu's death that for 36 years which he survived after the war of Mahabharat, he always offered one morsel of food as an oblation to appease the departed Abhimanyu's soul before taking his own meal.

*After the war of Mahabharat, Shri Krishna placed* Yudhisthir on the throne of Hastinapur ( Delhi ) and then himself went to Dwarka,

VERSE 53. हित्वा हाला :

Balbhadra is alluded to in this verse. He was very found of taking wine. There were many of his near relatives fighting on the side of the Pandavas and Kauravas in the battle of Mahabharat. Duryodhan's son was his son-in-law. Under such reasons, he had been for a pilgrimage, when the war was waged. When the fighting was over and Duryodhan was killed by Bhima with the blow of a mace on the thigh, Balbhadra had come to the spot. He told Bhima that in a duel with a mace, striking on the thigh is not permi-

tted. It is contrary to rules. Hence he rebuked Bhima for his unfair and improper blow to Duryodhan on the thigh. Shri Krishna pacified him by relating many impious and wicked actions of Kauravas to harass the Pandavas

Balbhadra was Vasudeva's eldest son. Shri Krishna was younger to him. Balbhadra was handsome in appearance. He used to keep a plough in his left hand and a Mushal in his right hand as weapons. There was an emblem of a palm tree on his chariot. He was an incarnation of Shesh Nag. Duryodhan and Bhim had learnt the art of fighting with a mace 'from Balbhadra. He was very frankhearted, liberal and just. He had a love for a game of dice and wine. He had gone out on a pilgrimage when the Mahabharat war was fought. After its end, he came to Kurukshetra, drank the water of Saratwati and purified himself. During the pilgrimage, he had given up taking wine.

VERSE 54. तस्माद् गच्छे :

There is an allusion here to Kankhal, birth of the Ganges through king Jahnu, going to hell for the sons of king Sagara, Bhagiratha's penance and uplift by him of his ancesters to heaven. The Puranas deal with all these stories.

*Kankhal :* It is a centre of pilgrimage on the bank of the Ganges, two miles away from Hardwar. Here there is a big temple of Daksha Prajapati. It is believed that a man who takes a bath in the Ganges at Kankhal has not to take rebirth. He gets salvation. Daksha Prajapati had performed one sacrifice here to which his son-in-law Shankar was not invited. Sati, his daughter, regarded this to be an insult of his hus-

band. So out of rage, she jumped into Yajna kund and burnt herself away. Pilgrims are shown this spot to-day. The Ganges at Kankhal is wide and its current is of white colour.

*Jahnu Kanya :* King Jahnu of the lunar dynasty was once practising penance. The flow of the Ganges after king Bhagiratha's chariot drowned away his hermitage. So he drank off the Ganges in anger. But gods prayed to him and Jahnu let off the Ganges through his ear. Hence she came to be known as Jahnavi. The Ganges has its source in the Himalayas. After first eight miles, she comes to a peak called Gangodri or Gangotri. Its flow from here northward is called Bhagirathi At Devaprayag Alaknanda, another current, unites with her and the river comes to be known as Ganga.

*Uplift of the sons of Sagar :* There was a Chakravarti king named Bahu in Solar dynasty. In the 15th chapter of the Padma Puran, it is mentioned that Haihaya, Taljangh, Kamboj, Pallahva, Parad, Yavan and Ehaka conquered Bahu's kingdom. So with his two wives, Bahu went away to the forest. One of these namad Yadavi, a chaste lady was then pregnant. She was given poison by the other wife to get her would-be child killed, but because of her chastity, she or her foetus received no harm from poison When king Bahu died in the forest, Yadavi prepared to be burnt on the funeral pyre but Bhrugu's son sage Aurva stopped her from doing so, took her away to his hermitage, where she gave birth to a son Because the child was born with poison on the body, he was called Sagar or one with poison. The child's purifica-

tory rites were performed and he was given knowledge of the Vedas and other Shastras. With the aid of a terrible firemissile given to him by the sage, Sagar killed Haihaya Taljangha and started to destroy Shaka, Yavana, Kamboj and other of his father's enemies. Kamboj sought shelter from Sage Vasishtha, who prevented Sagar from killing them. As a punishment, Sagar outclassed them as irreligious. To distinguish them from other Aryans, he got the heads of the Shakas half shaven. The heads of the Yavanas and Kambojas were wholy shaven. Paradas were kept with hair uncombed. Ballavas were to keep the beards. None of them were permitted to take part in or perform the sacred Vedic rites.

Kashyap's daughter Sumati was Sagar's wife. She gave birth to a son named Asamanjas. Keshini, the daughter of the king of Vidarbha, was Sagar's second-wife. Through her, he got 60,000 sons. King Sagar once performed an Ashwamedha sacrifice. The sacrificial horse was let loose, His 60,000 sons were after the horse to guard him. Indra was envious of Sagar. He led the horse and tied it to a post at a place in Patal, where sage Kapil was observing penance. To search for the horse, Sagar's sons excavated the earth, and came to the lower world. Seeing the horse there in Sage Kapil's hermitage, they grew furious and insulted the sage with unbecoming words as a thief etc. The holy man became enraged and burnt off Sagar's sons with a curse. Anshuman, the son of Asamanjas started to search out Sagar's sons. He saw their ashes in the Sage's hermitage. Propitiating him with a prayer Anshuman obtained a boon that his ancestors,—Sagar's son—would have an uplift from hell, if the waters of

the Ganges in heaven wash off their ashes. Thereafter Bhagiratha, who was Anshuman's grand son and Dilip's son, performed penance for many years and brought the Ganges from heaven upon the earth, The fall of the Ganges from heaven was so strong that Bhagirath by his penance had first obtained a boon from Lord Shiva to catch Ganga on his head in his matted hair. From there the flow went onward and ashes of the sons of Sagar were sanctified. Because king Bhagirath brought the Ganges from heaven upon the earth to uplift his ancestors, she is known as Bhagirathi.

VERSE 55. तस्याः पातुं :

*Reference here is to the union of the Ganges and* the Jamna at Prayag. The reflection of the cloud falls in the water of the Ganges. The poet hence imagines as if the junction of the Ganges and the Jumna at Prayag has taken place here. I give below some details of this union of the Ganges and the Jumna at Prayag.

Emperor Akbar had built a fortress at Prayag in Vikram Samvat 1629. One of his governors was also appointed here. The place was then known as *Allahavas* or *Elahavas* from which it has become Allahabad. Yet 33 crores of Hindus in India know this holy place as Prayag, which is a sacred centre of pilgrimage.

During their residence in the forest, the Pandavas had stayed for some time at Varnavat, the land near Prayag. Rama and Sita had also spent a part of their forest dwelling time at Prayag. There takes place here the conjunction of the three rivers, the Ganges, the Jumna and the Saraswati. The last river has its origin here. Hence this place of confluence is known as sacred Tri-

veni Tirth. Leaving Ayodhya, Rama was going to Chitrakut. On the way, he had lived for a time at the hermitage of Sage Bhardwaj, which is here. Madhav, Someshwar, Bharadwajeshwar, Vasukishwar, Akshaya Vad, Prayag, Veni Madhav, the Ganges, the Yamuna, the Saraswati—all these holy centres are here, where people offer oblations to manes. Shraddha is also offered *here to parents, though alive. Before offering* Shraddha it is customary to get head shaved off except the Shikha. Even women, whose husband are alive, part with some of the hair from their heads. Some of the Dravidi women from the south get the whole head shaved off. Prayag is the best of all holy centres. Its holiness is described in the Puranas and the Mahabharat.

In the fortress at Prayag, there is one pillar erected 300 years ago from the Christian Era. It bears Ashok's inscription and description of Samudragupta's glory and prosperity. Another pillar gives the details of the king of Kaushambi. Chinese traveller Huensang had come here in the seventh century B. C. He had spoken of this place as very holy. There was here one very old Banyan Tree, which Emperor ehangir had got uprooted. The Marathas had conquered this fortress in V. S. 1795. In Samvat 1857, this land came under the control of the Britishers.

Prayag is on the bank of the Jumna, but the *fortress* is at a place where the Ganges and the Jumna unite. A fair is held here every year in the month of Magha. Every sixth year the Ardha Kumbha Fair and every twelfth year the Kumbha Fair are also held here, when lacs of pilgrims come for a dip in the Triveni Sangam.

To the west of Prayag there is Khusru Park, where the emperor Jehangir had got built tombs for himself, his mother and the sister.

VERSE 56. आसीनानां :

The musk deer is referred to in this verse. It is to be seen only in the Himalayas from Kashmir to Assam. Musk deer or musk is not to be found anywhere else in the world Musk is famous throughout the world as an article, holy, fragrant and nutritious. It is widely used as an Ayurvedic medicine and in Mantra, Tantra and other experiments of Aryan Shastras.

VERSE 57. तं चेद्वायौ :

In the Himalayas, there is to be seen a Chamari cow ( Yak ) whose tuft of tail hair is black or white in colour. Fastened round a silver or golden handle, these hair, considered sacred are used for fanning before the gods. This Chamari cow is not to be found anywhere in the world except the Himalayas.

VERSE 59. तत्र व्यक्तं :

VERSE 60. शब्दायन्ते :

There is an allusion here to God Shankar and Parvati and their abode in the Himalayas. *Himalaya :* This is a place where Shankar and Parvati reside They move about and sport in the Himalayas region round about Kailas.

Some of the peaks of this mountain are very high as compared with others in the world. Efforts are in progress to obtain correct details about the Himalayas—its height etc.—by modern ways and means—but not one fourth of it has yet been gathered.

The river Indus forms the north-west boundary of the Himalayas, which extends on this side upto Nanga Parbat in Kashmir, Longitude 20° East. The Himalayas has been spoken of by the great poet Kalidas as a standard rod to measure the earth–स्थित: पृथिव्यां इव मानदण्ड: The Himalayas is so vast that its correct extent has not yet been obtained There are in its valley many states like Kashmir, Nepal, Sikim and Bhutan. People living there use many kinds of dialects. Tibet is in its valley on the other side. The northern part of the Himalayas is unapproachable by human beings. It is inhabited by Vidyadharas, Gandharvas and Kinnaras. They live for ten thousand years. After performing Ashwamedha sacrifice, Arjun had gone far in the north for conqust but he was stopped with the words, "Oh Arjun, you are a human being. Onward from here, there live gods and demigods, where you cannot go. You would not be able to conquer them. Hence go back" Trishul, Nandakot, Dhavalgiri, Nandadevi, Kanchanganga, Gaurishankar and several other peaks of the Himalayas are 15 to 30 thousand feet high. Of these Gaurishankar is more than 30, 000 ft. in height. Its correct height has not yet been obtained, for no one can reach there. Kubera's city Alkapuri, inhabited by Yakshas is there. Even an aeroplane cannot fly over Gaurishankar and Kailas. Many adventurers have tried to scale its height but may have died, while some have returned half dead with false measurements or marking. Efforts are yet being made to climb it. It is a land for Shankar and Parvati to move and sport. Only Yogies can go there. Human being liable to birth and death cannot go there. Yogies can also go there upto a certain limit. If they transgress it, males become females.

*Mount Gaurishankar* is alsa known as Nanda Devi. It is the highest of all peaks. In A. D. 1841, Sir George Everest, an expert in Geography, had measured its height with the aid of trigonometrical rules as 29,002 ft. Since then Gaurishankar is also known as Everest But this measurement is not correct. Thereafter another expert has measured its height as 29,141 ft. All these are conjectures In this divine land, nobody can reach the highest point or can have the true measurement. Persons who have attained Siddhies or miraculous power through Yoga or Rasa alone can go there. Trigonometry, Arithmetic and other sciences fail in obtaining the measurement of this highest peak of the Himalayas, a measuring rod as it were of the earth.

In the valley of *Khombu Ghat* 19,000 ft. high, there are dense jungles with wild roses. *Khanjumra Ghat* and *Chongata Ghat* are respectively 15,000 and 16,000 ft. high, where there are forests of Deodar trees The stem of this tree, 150 to 175 ft. high, is from 20 to 25 ft. in circumference. This mountain abounds in Bhoja patra trees and many other kinds of vegetation. At a height of 16,500 ft. there is a place named *Rogbird*, where there is a monastery in which 300 to 400 monks and nuns live.

Hundreds of sages and ascetics live with their wives on the Himalaya. They practise penance and Yogic rites here. Fortunate persons only are able to see them. Those who want to climb the Himalayas or carry on any research for it should first get themselves purified in mind, words and deed. With the aid of Kayakalpa and Rasayan medicines, they should make their bodies long lived and well able to withstand extremes of heat,

cold and rains. They should also accomplish Yoga Sidhhi, whereafter they could visit any part of the Himalayas. Any attempt to climb or go any where in it before such preparation is bound to fail.

*Shiva :* Shankar, Maheshwar, Mahadeva, Ishan, Shambhu, Chandrashekhar, Girish, Nilkanth, Trilochan, Rudra, Umapati, Har, Vishwanath, Rasesh, Raseshwar etc. are the names of Shiva. He is the god of wealth, sons and progeny. His devotee is never without a son or wealth. He is the presiding deity of Ayurveda, Yoga, Aeronautcis, Rasayan Shastra, Mantra Tantra Shastra, Vignan Shastra, Dhatuvad and other sciences. He is prayed to in all the four Vedas. Ramchandra, Shri Krishna and other incarnations of Vishnu were the devotees of Shankar. He has been praised as the greatest of all gods in Mahabharat, Ramayan, eighteen Puranas, Vedas and Upanishads. Out of 7 lacs of towns and villages in India, there will not be any place, even as an exception, where there will not be found a Shiva temple. In each such temple, there will be found a Shiva Linga, idol of Parvati and that of Ganesh. The deadly poison which emerged from the ocean after its churning would have destroyed the three worlds, had not Shankar drunk it off to save them.

*Parvati* is Shree Bhuvaneshwari. She is the wife of Ardha Nari Nateshwar Shankar. All gods and goddesses serve Her. She lives in Chintamani Gruh in Mani Dwipa.

VERSE 61. प्रालेयाद्रि :

In this verse, there is an allusion to Hansdwar in the Himalayas, which has been formed by Parashurama's exploit It is also called Kraunchrandhra. The black

leg of God Vaman, prepared to subdue king Bali has also been referred to here. *Parshuram* was the sixteenth incarnation of Vishnu. Sage Jamadagni had married Renuka, the daughter of the king of Vidarbha. He had five sons, namely Rumanvant, Sushen, Vishwa, Vishwavasu and Parshuram. Indra and other gods had prayed to Vishnu to kill Sahasrarjun, who was terrorizing the three worlds. Hence Vishnu was born of Renuka as Parashuram. Because of the fault of his grand mother, Parashurama's mother committed a mistake in eating sacrificial fruit. The pots were changed. Hence Parashuram was born as a *Brahmin* but with haughty and cruel nature of a Kshatriya. He had learnt from his father all Vedas and the art of war. Once Renuka had been to the river for a bath. She saw there king Chitrarath sporting with wives. She was enamoured of him, fell in water and had intercourse with him. When Jamadagni knew thus, he ordered his four sons to cut off her head. They could not do so Hence the sage cursed them and they became changed into beasts and birds. Parashuram was then ordered to cut off his mother's head. He obeyed his father's command. Jamadagni was pleased thereat. He asked Parashuram to demand a boon. Parashuram said that his mother should be brought to life, he should not have the memory of cutting off his mother's head, his brothers who were turned into beasts and birds should again be human beings, they may never be defeated by anybody in a battle and may enjoy long life. The sage granted all this.

Once upon a time. King Sahasrarjun had taken away a calf from Jamadgni's hermitage. Parashuram became angry at this and killed him. The angry sons of

Sahasrarjun thereupon killed Jamadagni This roused Parashurama's wrath. For 21 times, he destroyed the Kshatriyas over this earth. He also killed many wicked and irreligious kings. Dasharath, Janak and other pious kings were spared Rama had married Sita and was returning from Janakpur, when Parashuram came to know that Rama had broken off Shiva's bow. He went to see Rama in person. Both Ramas met each other. Thence Parashuram went to Mount Mahendra in the south and started penance there. He is visible even to-day at times to some persons

The peaks of the Himalaya are very high and impassable Even the birds cannot cross them. Parashuram pierced them with his arrows and created passages in them Through these roads, one can go north to Man Sarovar and mount Kailas. The swans too go to Lake Manas by this path. Hence it is known as Hansdwar or Kraunchrandhra. This remarkable exploit, which cannot be accomplished even by gods, was performed by Parashuram. Its has immortalished his fame till to-day.

*Birth of Vaman :* In Kurukshetra, there is a temple dedicated to Bhagwan Vaman. Arjun had come there for a pilgrimage, when sage Shaunak had told him a story, which I give below in brief.

King Bali drove out Indra from heaven. He defeated the gods and assumed for himself the position of Indra. The mother of the gods was Aditi, the daughter of Daksha. She practised austere penance and propitiated Lord Vishnu, who agreed that He would be born of Aditi, would destroy the demons and would replace Indra on his seat.

Virochan was the son of Prahlad His son Bali performed penance and obtained a boon from Brahma. On its strength, he conquered the three worlds–Heaven, earth and Patal Indra and other gods were rendered homeless and they began to roam about Gods so distressed prayed to Vishnu to remove their misery Thereupon Vishnu took birth as Vaman of Aditi, the wife of Kashyap Vaman was short in stature. He was initiated with a sacred thread at the age of eight years

King Bali was performing Ashwamedha sacrifice Vaman went there with Brihaspati in front Shukracharya and other learned Brahmins were conducting the sacrifice Vaman held a scientific discourse with them and rendered them all speechless The marvellous knowledge of such a short-statured boy of 8 years as Vamanji caused surprise in all King Bali received him with due honour, offered worship and asked who he was, whence he came and what he wanted Bali asked Vaman to demand anything from him Shukaracharya and Prahlad warned Bali that Vaman was Lord Vishnu incarnate He had come to cheat Bali and obtain back for Indra his seat in heaven They told Bali not to give Vaman what he asked for But Bali was firm in his resolve He told Shankracharya and others that the promise given by him would be kept even at the cost of everything he possessed God Vaman asked for 3 steps of ground Bali agreed to give it At once, Vaman assumed a gigantic form His feet remained upon the earth and his head was visible in heaven. The sun, the moon and other gods were seen in his body Vaman thus gave back to Indra the

kingdom of heaven and the earth He gave to Bali the kingdom of Sutal,–the nether world–with all pleasures of life to enjoy Bali was further enjoined by Vaman to live happily, perform sacrifices and not to feel envious of Indra and other gods. Bali would thereby keep up for ever the overlordship of the Daityas. Bali humbly accepted Vaman's advice and went to Sutala with all his family members to reign there in happiness and pleasure The gigantic black leg of Vaman is referred to in this verse in this sense.

VERSE 62. गत्वा चोर्ध्वं :

There is here a reference to mount Kailas once rocked to and from by Ravana. Who he was is described in brief below.

King Trunbindu had given his daughter Idavida in marriage to sage Pulastya. His son was Vishrava, who had four wives The eldest named Devavarnini gave birth to Kubera. He had a large body, a big head, a long chin. Seeing his body so strange and ugly, his father Vishrava named him *Kubera or Deformed.* This son then started penance to propitiate Lord Shiva, who on being pleased granted him beautiful body and long life. Shankar made him the king of Alakapuri and became his friend. Kubera had three brothers and one sister named Ravana, Kumbhakarna, Vibhishan and Shurpankha. Ravana was very learned but cruel and wicked by nature and actions In his former birth, he was demon Hiranyakashipu. Ravana ruled over the three worlds for sixty thousand years. When Treta Yuga was over, Dasharath's son Ramchandra was born He slew Ravana and relieved all worlds from their miserable plight.

This *Ravana had rocked Kailas.* Kubera had an airplane named Pushpak. Once Ravana asked for it but Kubera refused. Filled with anger, Ravana prepared himself to destroy Kubera's city of Alkapuri in the valley of mount Kailas. He tried to uplift Kailas and break it off into pieces Kailas was thus shaken by him. Kubera then gave him plane Pushpak for use. This tale has been alluded to here.

VERSE 63. उत्पश्यामि :

Mount Kailas is very high and white in colour. It is situated in Tibet near Man Lake. It is of the shape of a Shiva Linga, impossible to be climbed. Hence the pilgrime get its Darshan from the valley below. There is in its front another mountain of the form of Nandi or the bull. In every Shiva temple, there is an idol of a bull in front of the Lingam The same sight can be seen here too The poet asks the black-coloured cloud how it will look on the white Mount Kailas, by quoting the instance of Balbhadra.

Balbhadra was Vasudeva's son and Shri Krishna's elder brother. He was white and handsome but was fond of putting on blue or black clothes The simile given by the Yaksha here is that the cloud black in colour will appear or the white mount Kailas so beautiful as Balbhadra of white colour did in black clothes

VERSE 64. तस्मिन् हित्वा :

In this verse, it is mentioned that Shankar offers a helping hand to Parvati, when she has to walk over the uneven roads of the Himalaya. I give below in brief who these Shankar and Parvati are.

In every town and village of India, there is a Shiva temple, where are worshipped the Lingam or the

phalanx of Shiva and idols of Parvati, Ganesh and Nandi. Shankar is white in colour and his age is always supposed to remain as of a boy in teens. He besmears his body with ashes, puts on a garland of rosary beads and adornment of serpents In the Vedas and Upanishads, there has been mainly described the worship of Shiva Hence people all through out Iudia adore His Lingam with devotion. Shiva's life is also described in Shivapuran, the Mahabharat and eighteen Puranas. This Lord Shiva lives with his wife on Mount Kailas. While moving about in uneven places nearby, Shiva offers a helping a hand to Parvati. To help a woman in mounting or dismounting a vehicle has nowadays become customary with men, but the Aryans have been following this method since long. Ancient history, Kavyas and Puranas also abound with instances of kings and others offering their hands to their wives when getting down from a vehicle.

VERSE 66. हेमाम्भोज :

In this verse, there is a reference to Man Lake, which is near Mount Kailas. Many pilgrims go to visit these places. It is mentioned in the Puranas that the wives of gods and other goddesses always come to Man Lake to bathe. There are said to be here golden coloured lotuses and swans, but pilgrims do not see them. The Pandavas had gone to Mount Gandhmadan near which there is Kubera's city of Alkapuri. Kailas, Gandhamadan, Alkapuri and Man Lake are all near by places. It is doubtful whether Kailas and Man Lake of these Puranic days are the same as those which the people speak as they see to day.

It is written in the Mahabharat that the Yakshas, the Vidyadharas and the Gandharvas live in the valley

of Mount Kailas It is full of fruits and flowers, always charming to look at Ravana had shaken Kailas and disturbed the placid waters of Man Lake with golden lotuses As it has been created by Brahman with a resolve in his mind, this Lake is known as Manas Sarovar. The river coming out of this Lake was called Saryu, on which is situated Ayodhya

VERSE 67. यस्यां यक्षा :

Kalpa Vruksha or Wish fulfilling Tree in Alaka is alluded to here. This tree had come out while churning the ocean It is immortal and can be seen in Alkapuri, and in the Nandanvan Garden of Indra in heaven. Parijat, Mandar etc. are its other names. Any wish which any one entertains under it becomes duly fulfilled.

Harivansha, which is a part of Mahabharat, gives an interesting incident in Shri Krishna's life for this tree, in its second Vishnu Parva from chapters 64 to 76. Once Shri Krishna had brought this tree from heaven to Dwarka.

Dwarka was a city extending from Mount Girnar to the sea at Veraval and Div. Girnar then was also known as Raivatak mountain Shri Krishna had many palaces to live in on this mountain. Here he spent much time, held celebrations and went out for hunting. Once Shri Krishna's chief queen Rukmini observed a fast. On its next day, Shri Krishna celebrated a great festival in company of his other queens, relatives, friends and Brahmins on Mount Girnar. While Shri Krishna and Rukmini were sitting, Naradji came over there. Shri Krishna offered worship to him and Narad gave him the flower of Kalpa Vruksha tree. Shri Krishna gave

it to Rukmini, who placed it on her head. Narad said to Rukmini that he had brought that flower specially from heaven as a good omen for the festival she was celebrating. That flower would not wither for a year. A woman not who keeps this flower with her gets all fragrant objects and hot or cold juices to drink. She enjoys eternal happiness with her husband, never suffering from hunger, thirst, old age or dejection With its aid, she can here any kind of music when desired. In short, it can fulfill all her wishes After a year, that flower would go away to its original place on its own accord. *This flower was always kept with themselves by* Parvati, Indrani, Savitri, Lakshmi, other gods and goddesses While this talk was going on, a maid servant of Satyabhama, another of Shri Krishna's queens, overheard it and told Satyabhama the full tale about that flower. She became angry, put on white clothes and went away to a lonely room. Shri Krisdna, sitting beside Rukmini, came to know of it. Leaving Narad and Rukmini in conversation with each other and keeping Pradyumna in their service, Shri Krishna left the place and immediately came to Satyabhama's palace. It was a vast edifice built by Vishwakarma. With doubts in mind and stealthy steps, Shri Krishna entered the palace and saw Satyabhama sobbing and weeping in distress. She had thrown off her ornaments, and garland of flowers. She had put on white clothes. Keeping her mouth between her hands and with her back turned, she was crying Perceiving the fragrance around, she looked behind and saw Shrl Krishna, whose whole body had become fragrant by a touch of the Kalpa Vruksha flower. Realising this, her anger increa-

ed Tears began to flow down her eyes Shri Krishna took her in his arms, wiped away the tears and asked her, though he knew the reason for himself, "Oh beautiful women, why do you weep ? Why is your mouth, beautiful as a moon, struck with anger ? Why have you discarded shinking and crimson coloured clothes studded with gold and put on white clothes of a widow? I am pained at all this I fulfil all your wishes I love you equally as other queens This action of yours is not proper" Inspite of this persuasion, Satyabhama did not stop weeping So Shri Krishna swore by his life. Thereat Satyabhama said, "Till now I believed that you were mine but now I came to know that you pretend and deceive a simple-hearted woman like me. You speak sweet to me but you have reserved your love for other queen Permit me and I will go away to practise penance. I was proud that you loved me more than other queens but now I find that you have befooled me. The Kalpa Vruksha flower, given to you by Narad, has been handed over to other dear queen of yours. You have not even remembered me then. You were attracted by Narad's praise of Rukmini. Hitherto, you had given me love but now your place me in distress I had never dreamt of this thing. I do not wish to live without honour. Surely I must have committed some sin. Otherwise, I who was once a recipient of your love, should not now be without it. I cannot now look at the sea, wherein I had sported with you. Where have disappeared your words of love for me ? That you are a cheat and a pretender is known by me to-day" Shri Krishna in reply said, "Oh beloved wife, remove your anger. Know me as

always thine. The flower of the Kalpa Vruksha tree was given to me by Narada to please Rukmini. Pardon this one fault of mine. Instead of a flower of Kalpa Vruksha. I shall bring that whole tree from heaven and plant it in your court-yard." Hearing these words, Satyabhama was appeased and much pleased.

Shri Krishna then took bath and remembered Naradji, who after his morning round of duties at once came there. Shri Krishna and Satyabhama offered worship to him feasted him with milk porridge. Greatly satisfied with his reception, Narad blessed them, and took their leave to go to Indra Loka, where there was to be held a great festival in honour of Mahadeva. The gods, the Gandharvas and celestial nymphs used to celebrate that festival every month with music and dancing. Lord Shankar witnessed it in an invisible form. Narad said to Shri Krishna that he was invited by Indra to attend that festival. So Shri Krishna sent a message to Indra with Narad that his wife Satyabhama was obstinate to celebrate a festubal for Kalpa Vruksha tree. He was under a promise to her that the tree would be brought from heaven. Hence Indra was to send it. Narad gave Indra Shri Krishna's message but the latter did not act according to it. When Narad told Shri Krishna about it, Garuda was at once called for, Shri Krishna mounted it and went with Satyaki to Nanadan Van. The guards of the Kalpa Vruksha tree were all killed. The tree itself was uprooted and placed on Garuda. Circumambulating Amravati, Shri Krishna started for Dwarka. At that time, Indra—whom Shri Krishna addressed as elder brother—came there on elephant Airavat. Shri

Krishna bowed to him and told that because ot a promise given to his wife Satyabhama, he was taking away the Kalpa Vruksha and would be returning it some time after. Indra replied that the tree could not be taken away without a fight. Shri Krishna was younger to Indra. Hence he was asked to strike the first blow. A terible fight began between Shri Krishna and Indra. Later on Pradyumna came there in his plane. So the *combatants were Shri Krishna with Indra, Pradyumna* fighting with Indra's son Jayant and Satyaki with a Brahmin disciple of Parashuram nam d Pravar living in heaven. The three worlds began to tremble with this fight. Shankar came on the spot and Brahma sent Kashyap At the intercession of the two, the fighting ended and Shri Krishna brought the Kalpa Vruksha tree in Dwarka. The people of that city held a great celebration The tree was planted was near Satyabhama's palace. Narad was called, who got the tree worshipped by Satyabhama. Brahmins were feasted and donations were given to the poor. The tree was kept in Dwarka for a year wherealter it was taken back to heaven and replanted in Nandanvan. Indra was elder and Upendra ( Vishnu ) was younger. Both of them were the sons of Aditi and Shri Krishna was Vishnu in his former birth. So he used to address Indra as elder brother. Paying respects to mother Aditi, father Kashyap and elder brother Indra, Shri Krishna with their permission returned to Dwarka. This is the story in brief.

VERSE 79. यत्र स्त्रीणां :

There is a reference here that jewel Chandrakant *was studded in the window and rays of the moon were*

falling on it. Hence streaks of water were flowing. This jewel is often spoken about in ancient Aryan literature and Ayurveda When the rays of the moon fall on this precious stone at night, water trickles from it In English, it is called moonstone There is a village named *Patal Pani*, 4 miles distant from Mhow, near Indore in Central India There is a waterfall there 20 to 25 feet high, whose waters, going 26 miles, join the Narmada. Pebbles of the shape of a cocoanut are found in this waterfall of Patal Pani When they are broked into two, a jewel of the shape of an egg and colour of an oyster is found between It is called Chandramani, Chandrakant or Moonstone.

An Ayurvedic medicine called Chandrakant Pishti removes false heat in body and cures hoemorrhage, leucorrhoea, brain weakness, insanity The possession of a Chandrakant Mani wards of evil influences of planets and malignants ghosts Chandrakant Pishti is prepared by pounding this jewel in an Akik pestle with rose water for 21 days. The moon stone is found in large number in the Manas Sarovar on the Himalaya.

VERSE 83. वापी चास्मिन् :

VERSE 84. तस्यास्तीरे :

While describing the Yaksha's house, the poet refers to a वापी in his garden. Mallinath, several ancient and modern commentators and translators mean by this word वापी a well with a flight of steps, but there is difference between a well and a वापी. A well has no steps to go inside, while a वापी has them. A वापी is 10 to 20 ft. deep and 20 to 25 feet in circunference. By calling वापी in the Yaksha's house a well, the commen-

tators have displayed their ignorance, rendering the description uninteresting. Vapi really means a small lake. As described by Kalidas, hundreds of full blown golden coloured lotuses were growing in it. The swans were living and sporting in its waters. A well has a plinth round about, while a river or a lake has a bank. On the bank of this वापी, there was Mount Indra Nil, large enough for the cloud to sit on. To go inside this lake, steps studded with Market jewels were built all around. To cross the lake, bridges with Vaidoorya jewels were built here and there with beautiful lotuses shining in waters beneath. The poet says that swans living in the waters, of the lake did not wish to go to Man Sarovar. To describe this वापी as a well 10 to 20 feet deep is not proper. Can swans in a large number live in such a well ? Will they love it more than Man Sarovar ? Can lotuses grown in such a deep well ? Looking to all these points, वापी here means a small or a big lake and not a well.

मरकतशिलाबद्धा सोपानमार्गो मरकतमणिभिः परिदः सोपानैः बद्धा-मार्गाः यस्या सा। हेमैः सुवर्णसहशाब्जैः विकचकमलैः प्रफुल्लितकमलैः छन्ना व्याप्ता। पुनः स्निग्धवैडूर्यनालैः छन्ना सरोवरिकायां इतस्ततो गमनागमनार्थं वैडूर्यमणिभिः बद्धाः नालाः पुलिकाः तैः छन्ना व्याप्ता, एतादृशी वापी सरोवरिका मम गृहोद्याने वर्तते यस्याः तीरे पेशलैः इन्द्रनीलैः इन्द्रनीलमणिभिः रचितः शिखरो यस्यासौ क्रीडाशैलः विद्यते।

Description thus given in the two verses goes to prove that वापी means a lake.

In a book named जलाशयोत्सर्गतत्वम्, there are described the features of दीर्घिका, पुष्करिणी, तडागः, वापी, द्रोणः and other water-places. वापी is therein mentioned as चतुर्दिक्षु त्रिंशदधिकशतहस्ताऽन्यूनतायांपोडशसहस्रहस्तान्तरा न्यूनत्वेन वापी। It is a place of water not less than 130

Hastas on each of the four sides and not more than sixteen thousand Hastas in length and breadth.

VERSE 85. रक्ताशोक :

In this verse, the poet says that the trees like Bakul and Ashoka have life, sense of perception and feelings of happiness and pain as men have They experience such varied sentiments with food, drink and touch. Trees here wish to sprinkle their females with a gargle of wine and long for a kick with the left leg of their wives in pregnancy. Modern science takes a pride for finding out that trees and plants have life. Shri Jagdishchandra Bose is deemed first to declare it. But looking to this verse, it should be said that the Aryans knew of that matter two thousand year before. Ancient Shastras and Puranas bear testimony to it.

In pregnancy, a women naturally has a desire to eat different things and to put on various kinds of dresses. The same is the condition of trees when they are full. If they get what they want, they bear fruits and flowers in abundance. It is mentioned in the Shastras that Priyangu tree, when it is full, wishes contact with a woman. Bolsari tree expects itself to be sprinkled with a gargle of wine from a woman's mouth. Asok longs for a kick with the left leg of a woman. Tilak tree awaits a smiling glance from a female. Kurbak is eager for an embrace. `Kalpa Vruksha likes to hear joking and erotic words. Champak wishes to have a good laugh The mango tree likes gentle blowing through a female's mouth. The Rudraksha tree longs for music, while Kaner desires dance. Thus different trees have different desire in pregnancy. If they are fulfilled, the trees get pleased and give plenty of fruits and flowers.

VERSE 107. ईत्याख्याते :

In this verse, there is a reference to Hanuman, who had gone to Lanka with Shri Rama's message, after Sita was abducted by Ravana. The message imparted by Hanuman was heard by Sita eagerly and with an uplifted mouth. Kalidas says that the Yaksha's wife will hear the message from the cloud with the same eagerness and longing as Sita did

Valmiki Ramayana, an episode from which is alluded here, is a book of 24,000 verses, very interesting and instructive for all affairs of life. It has been translated into many languages of the world. Many faked Ramayanas, poems and dramas are written on its basis Real life history or the story of Rama is to be found in Valmiki Ramayan 35 crores of people in India know Rama's life story. In almost every village of India, there is a temple, where idols of Rama, Lakshman and Sita are daily worshipped It is a place of rest for the people of the village Their leaders gather there for discussion For outsiders, it is a place to put up. The story of Hanuman going with Rama's message is described in the Kishkindha Kand and Sundar Kand of this book in detail I give it below in brief. Every man must read this story from the Ramayan After reading it, he will find himself greatly pleased and satisfied.

As given in the first verse of the Meghdoota—Rama, Lakshman and Sita, in obedience to Dasharath's promise, started to live in the forest for 14 years. Crossing Ganges with the help of King Guha, they came to the hermitage of sage Bharadwaj From here they went to Mount Chitrakut. During their stay in this place, Rama's brothers Bharat, Shatrughna, his

mothers, ministers, and many of the subjects had come to persuage Rama to return to Avodhva Rama did not agree to it. Within a month thereafter, he left Chitrakut, visited the hermitages of Atri and other sages and finally came to settle in Panchavati at Tryambakeshwar near Nasik This place was then known as Janasthan or Dandakaranya When the thirteenth year of their forest dwelling was about to be over, Ravan's sister a domoness named Shurpanakha assumed the form of a beautiful woman and asked for Rama's hand in marriage Lakshman punished her by cutting off her nose and ears Her brothers, Khar, Dushan and Trishira got angry at this and came to kill Rama; but Rama killed them all with 14,000 other demons. Shurpanakha and a demon named Akinchan then came to Ravana, described to him the beauty of Sita and related the tale of Rakshasas' slaughter. Under the insistence and threat from Ravana, his maternal uncle named Maricha assumed the from of a gold coloured deer began moving about Rama's Ashram. When Sita saw this deer, she was charmed and insisted upon Rama to kill it and bring its hide. Rama went after the deer and let go an arrow to kill it. At the time of death the deer gave out a cry, resembling the voice of Rama, for help So Sita sent Lakshman per force to help Rama. Taking advantage of Sita's loneiness, Ravana approached her in the garb of a Brahmin. He was hospitably received as such and Sita gave him her introduction. At once Ravana assumed his tru, form, captured Sita, placed her in his air-chariot and started off for Lanka. All throughout on the way, Sita was crying aloud for help. Hearing her cry of distress, Jatayu bird came up and fought with Ravana; but its

wings were cut off Sugriva Hanuman and other monkeys were this time sitting on Mount Rushyamuk Sita threw them one of her garments and ornaments Ravana reached Lanka and kept Sita in custody in the Ashoka garden

When Rama returned to the hermitage, he did not see Sita He was extremely grieved Going for search, he came to know of Sita's abduction by Ravana from Jatayu, who soon after died Demon Kabandha was slain thereafter and Rama visited the cottage of Shabari, a pious Bhil woman She went to heaven Coming to Pampa Lake, Rama formed friendship with Sugriva Vali, Sugriva's brother, was killed by Rama in the month of Shravan Sugriva was made the king of monkeys In the month of Kartik Sugriva called to gather thousands of bears and monkeys and sent them in all directions to search for Sita To the south were sent Hanuman, Angad and others, but their search proved of no avail. In the meantime, they saw a cave named Rushibil and entered it At its end, they saw a palace and a park, in which a pious woman named Swayamprabha was living They told her the purpose of their coming With the prowess of her penance, she transplanted them all on the south sea coast and blessed that their search would be fruitful Jatayu's brother Sampati met them here He told Hanuman and others that Ravana's city of Lanka was 400 Yojanas away from here Hanuman crossed the sea, killing on the way the two demonesses Surasa and Sinhika The guarding demoness of Lanka was also killed by Hanuman, who then moved about the whole city searching for Sita, Ravan's palace, one Yojan long and half a Yojan broad, full of various luxuries, was also

searched; but Sita was not found there. Hanuman then climbed the fort of Lanka and saw on its other side a large Ashoka garden. Sita was sitting there under a large tree Ten months had gone by since Sita had come here to Lanka. Hanuman assumed a disguise and sat on the branch of the tree to see what would happen, when Ravana approached Sita. He tried various tricks of persuasion, fear and threats to force Sita to accept him; but she remained firm in her disregard. When Ravan's words fell flat, he gave a final ultimatum to Sita that if within two months, she would not accept him, she would be killed Hanuman heard all this. Also from Sita's—conversation with Trijata and other Rakshas women. Hanuman was convinced of Sita's identity. After Ravana had gone away, Sita climbed a hillock in the park. Hanuman too went there. He thought that if he would not give her Rama's message then, she would commit suicide. So from the height of the tree and with a human speech Hanuman narrated all events beginning from King Dasharath to his arrival in Lanka. Sita was astonished to hear this. At first she thought it to be some trick of a devil but later on by conversant and from the ring given by Rama, she was convinced of Hanumana's faithfulness. Hanuman met Ravana and set fire to Lanka.

Taking Sita's message with him, Hanuman recrossed the sea and met Angad and others. They all then went to Rama, related all that had happened and gave him Sita's message. With a large army, Rama came to the sea-coast, installed there the Shiva Lingam Rameshwar, built a bridge across the sea and reached Lanka. A terrible battle was fought with Ravana. In it

Ravan and his family perished. Ravana's brother Vibhishan was placed on the throne of Lanka and Rama returned to Ayodhya in the Pushpak air-plane.

This is the story as to how Hanuman had come to deliver Rama's message. Sita had heard it with great eagerness and mouth uplifted. Kalidas says that the Yaksha's wife will here the message from the cloud in much the same way.

Rama's life so beautifully and nobly described in Valmiki Ramayan of 24,000 verses is very instructive for men of all aspects of life. It has been narrated in brief as above.

VERSE 112. धारासिक्त :

In this verse, the Yaksha refers to the distressed condition of his wife, harassed at the beginning of monsoon by the God of Love having five arrows.

Kamdeva is a god to unite the husband and the wife with affection. In Rigveda, he is called the God of Love. In Atharva Veda, there is a hymn in his praise. He is the first to be created in this world. Other gods manes and human beings cannot rival him. He is the son of Dharma born of Shradhha, as given in Taitireya Brahman. Rati is the wife of Kamdeva. Once Kama excited Lord Shiva with an erotic desire towards Parvati Hence Shiva opened his third eye and burnt off Kama. Pradyumna, the son of Shri Krishna, born of Rukmini was the incarnation of Kama. Pradyumna's son Aniruddha had married Usha, the daughter of Asur Banasur. Kamdeva has been very nicely described in Puranas and Kavyas. He is the king of cylestial nymphs. Cuckoo or the parrot is his conveyance.

There is the sign of an alligator in his flag. It is his duty to creat feeling of sexual love in all creatures of the world.

The twelfth day of the bright half of Chaitra is sacred to Kamdeva It is known as Madan—Dwadashi. A small canopy of 4 sugarcane leaves is to be prepared on this day, over which a white silken cloth should be spread. In its middle below is to be placed a block of wood, on which Swastik is to be drawn with rice. Upon it should be placed a copper or an earthen vessel with rice, different fruits, and a silver coin inside. Upon it saould be placed a flat copper vessel containing five different kind of leaves and petals of a mango tree. On them should be spread a plantain leaf on which a golden idol of Kamdeva should be placed On his left is to be kept the idol of Rati made of Sphatik The entire copper vessel should be covered with a white cloth. At first, the copper vessel is to be worshipped. The idol of Kamdeva should first be bathed with jaggery water and then with ordinary water. It should be wiped off with a cloth White sandal paste shonld afterwards be applied to it. Worship is to be gone through with rice, sesamum, white flowers and offerings of incense, sugarcandy, cocoanuts, and plantains. Recital of Mantras and offering of money is also to be performed. This ceremony is fully described in the seventh chapter of Matsya Puran and in Tithi Tatva. The observance of this sacred rite confers on man the happiness of a good wife, sons, grand sons, health, wealth and prosperity.

VERSE 113. स्वामालिख्य :

The art of painting was so highly developed 2,000 years before that even ordinary persons used to paint

their own pictures and those of their relatives and friends with their hands. 5,000 years before Aniruddha, Shri Krishna's grandson, had married Usha, the daughter of Banasur. Before this marriage, Usha's dear friend Chitralekha had shown to her by painting the pictures of many princes of India. When Aniruddha's picture was painted before her, Usha at once recognised that he was the same prince as was seen by her in a dream. Thereupon she had decided to marry him. Many such instances are to be found in history. In this verse Kalidas or the Yaksha has painted the picture of his wife. He was on the point of drawing next his own picture, but could not do so, as tears filled his eyes. This is the reference here.

VERSE 118. शापान्तो मे:

It has been said in this verse that Lord Vishnu is sleeping with Shesha Nag as his bed. When he will rise from the sleep, we shall meet. The eleventh day of the bright half of Kartik is a day on which Shri Vishnu rises from sleep. It is known as Prabodhini Ekadashi. On the eleventh day of the bright half of Ashadh Lord Vishnu goes to sleep in Kshira Samudra with Shesha Nag forming His bed. This day is known as Devshayani Ekadashi. The four months of interval are known as Chaturmasya. The Brahmins, saints and sages live during these months in one place. Ordinary people also have less work in these four months of monsoon. Men devoted to farming get little time to spare in other eight months. They have to work incessantly on their fields with hard labour. To them, these four months afford rest. They pass them in worship and performance of sacred rites. They also go to hear

religious discourses from Brahmins and saints in these months. Thus an atmosphere of piety and religion is being maintained everywhere. In most of the Indian villages, people are illiterate and not so educated. To keep alive in them the instincts of sacredness, religion and regard for Hindu Dharma, ancient sages and ascetics have made this nice arrangement which surprises all. It is one of the reasons why Aryan Culture has survived till to-day. It has been interwoven with the very life of the people As materialism is spreading on, such pious instincts in men naturally decrease. It is the duty of learned Acharyas, Brahmins and religious institutions to keep the people on the path of piety and religion and not to allow them to go astray towards impiety by arranging for sacred discourses, lectures, festivals etc. In these four months of monsoon, Shri Bhuvaneshwari Pith has one such plan in her scheme of development. It has been written in Shastras :—

वार्षिकांश्चतुरो मासान्वाहयेत्केनचिन्नरः ।
व्रतेन नो चेदाप्नोति विविधं वत्सरोद्भवम् ॥ १ ॥
कथाभिर्विविधाभिश्च व्रतैर्नानाविधैर्जनाः ।
चातुर्मास्यं वाहयेयुर्ध्यानस्नानोपवासतः ॥ २ ॥

In these four sacred months, every one should keep at least one vow: to observe celibacy, to speak the truth, to observe fast on alternate days, to live piously, to abstain from flesh or to eat once a day. If these four months are passed in hearing sacred discourses of the Mahabharat, the Valmiki Ramayan, Bhagvat, Devi Bhagvat and Shiva Purana, in worship of gods and giving cheritable gifts to the poor, life indeed becomes pure or pious. Sins committed throughout the year are cleansed off, and a man becomes infused with a stronger desire to lead a pious life.

When these four months will be over and Lord Vishnu will rise from His sleep, the Yaksha says that his period of course or exile will end and both the husband and the wife will meet again. This is the reference in this verse.

I have given in breif here the allusions referred to by Kalidas in his Maha Kavya. This procedure to discuss the allusion in a Kavya is a novel one started by me. A reader is naturally eager to know the details of a simile or the allusion. If this desire be immediately fulfilled, he experiences great satisfaction. This thought has actuated me to adopt this method in this work. I hope it will afford good facility to readers inspiring them to read the works referred to by me also in the original.



॥ श्रीः ॥

# मेघदूतम्

## अथ पूर्वमेघः

कश्चित्कान्ताविरहगुरुणा स्वाधिकारात्प्रमत्तः
शापेनास्तंगमितमहिमा वर्षभोग्येन भर्तुः ।
यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ॥ १ ॥

कश्चिद्यक्षः स्वाधिकारात्प्रमत्तः स्वाधिकारात्स्वामिना निर्दिष्टात्स्वसेवाकार्यात्प्रमत्तः प्रमादयुक्तः प्रज्ञापराधकर्ता । स्वप्रियालुब्धत्वेन स्वस्वामिनिर्दिष्टकार्ये विस्मृतिमापन्नः प्रमादी । कान्ताविरहगुरुणा वर्षभोग्येन भर्तुः शापेनास्तंगमितमहिमा कान्तायाः प्रियायाः विरहेण वियोगेन विश्लेषेण गुरुणा गरीयसा असह्यरूपेण वर्षं एकसंवत्सरं यावत् भोग्येन भोक्तुं योग्येन भोगार्हेण भर्तुः स्वस्वामिनः कुबेरस्य शापेन अस्तंगमितः नष्टः महिमा कान्तिः प्रभावः वर्चस्व यस्य सः एतादृशः कश्चिद् अर्नामकः अनिर्दिष्टनामा यक्षः । जनकतनयास्नानपुण्योदकेषु जनकतनया सीता तया बहु समयपर्यन्तम् कृतैः स्नानैः मज्जनैः पुण्यानि पवित्राण्युदकानि जलानि येषु । स्निग्धच्छायातरुषु स्निग्धाः घनाः सूर्यकिरणप्रवेशविरोधिन्यः शाद्वलोपरि पतमानाः छायाः ताभियुक्तास्तरवः वृक्षाः येषु एतादृशेषु रामगिर्याश्रमेषु । प्रायः द्वादशवर्षपर्यन्तं पञ्चवट्यां निवासेन तन्निकटवर्तिनो ये गिरयः पर्वताः रामनाम्ना प्रसिद्धिं गताः रामगिरयः तत्र स्थितेषु ऋषिमुनीनां विविधाश्रमेषु विरहातुरत्वात् एकत्रानवस्थानात् यथारुचि भिन्नभिन्नाश्रमे वसतिं निवासं चक्रे चकार । पूर्वमत्र गोदावरीतटवर्तिषु विविधगिरिमालासु स्थितिं कृतवता प्रियावियुक्तेन रामेण एकवर्षेण प्रिया सीता प्राप्ता इति हेतोः लब्धोत्साहः यक्षोऽपि गोदावरीतटनिकटवर्तिष्वाश्रमेषू-टजेषु एकवर्षानन्तरं स्वप्रियाप्राप्त्युत्सुकः निवासं चक्रे । अन्यटीकाकारमतानुसारं यक्षस्य चित्रकूटे निवासो न युज्यते । तत्र सीतायाः च वियोगस्समजनि । सीतावियोगस्थानं तु पंचवट्येव । सीतावियोगानन्तरं रामस्यैक-

वर्षेणैव सीताप्राप्तिः । यक्षस्यापि प्रियावियोगरूपशापोऽपि एकवर्षभोग्य एव । चित्रकूटनिवासानन्तरं तु द्वादशवर्षेषु व्यतीतेषु सीतावियोगः पंचवट्यामासीत् ॥ १ ॥

Negligent in respect of his duties, a certain Yaksha, whose glory had faded by his master's curse—to be experienced for a year and weighing heavy because of the separation from his beloved—arranged his stay in the hermitages of Mount Ramgiri, having dense shady trees and waters sanctified by the baths of Janak's daughter.

( A certain Yaksha, because of his infatuation for his wife, had forgotten to transact the business entrusted by his master. Or on account of sensual pleasures with his wife previous night, the Yaksha, unable to get up early morning, could not perform the daily morning routine, enjoined by his master Kubera. As this negligence was caused solely because of his wife, the Yaksha was cursed by Kubera to suffer intolerable separation from his beloved for a year. With his glory thus faded, the Yaksha selected his residence in the hermitages on Mount Ramgiri on the bank of the Godavari This was the mountain, where Rama had stayed long for twelve years. The waters nearby were sanctified by Sita's daily bath in them. Dense shady trees in large numbers also covered the spot. The Yaksha had reasonsto select this site—Panchavati, the bank of the Godavari and the hermitages—for residence. Rama had got back Sita a year after she was kidnapped from this place. The Yaksha too had to suffer a separation from his wife for a year. Moreover the Yaksha was so love-lorn that he was not in the least able to endure the heat of the sun. The trees on Mount Ramgiri were so dense and shady that the sun's rays could not penetrate them. Hermitages of different sages with such surroundings were hence suitably selected by the Yaksha to live in. )

For the last two thousand years, scholars or learned persons have been inclined to think that the great poet Kalidas has written his Meghduta as referring to some party and by his flight of imagination This is not true. Each poem or a drama of Kalidas has been based on some standard book or a true happening. Books such as the Puranas, the Ramayana, the Mahabharat etc. form the main background of his compositions

It is a fact established that Kalidas had not met the Yaksha and the Kubera nor had he seen Alakapuri. This *may lead one to conclude that the poem* Meghduta was *written out by Kalidas as a product of his whim or* caprice and imagination. Nay, the real fact is altogether different.

As outlined in my preface, the composition of the Meghduta by Kalidas is based solely on his personal experience or on an incident that had happened in Kalidasa's own life. Because of his negligence or unpardonable fault, Kalidas was banished from his kingdom by King Vikrama for a year. Out during exile, he came to Panchavati—Nasik after eight months. It was the beginning of Monsoon then. The thunder of the clouds was being heard. Under the circumstances, Kalidas found the separation from his wife unbearable. This is the source of this Kavya—the Meghduta. He himself had been the victim of separation from his wife. Illucidating this topic or the theme, he wrote out this poem as referring purely to himself. If, however, he would allow this real fact to be known to others, it was likely that his dignity might suffer. At the same time, the Kavya itself might possibly suffer in the concentration of different Rasas. He might perhaps be over indulgent or less lenient in the portrayal of various Rasas.

Influenced by this reason, he drafted out this Kavya—the Meghduta during his suffering of the pangs of separa-

tion from his wife; imagining the Yaksha to represent himself, Kubera to be taken for King Vikrama and Alakapuri to stand for Ujjayini. The poem was sent to Ujjain with his messenger named Megha. When the king happened to receive it, he was exceedingly pleased and immediately arranged for Kalidasa's reception back to his capital with great pomp and splendour and also before the period of exile was over. This Kavya has thus been a cause of freeing Kalidas from the suffering of the separation of his wife.

This historical background of the Meghduta was known with cogent evidences and authorities by Shri Keshavji *Shastri of Jamnagar, Mahamahopadhyaya Shri Shankarlal* Shastri of Morvi, Shri Mahidhar Shastri and Shri Jiwanram *Shastri of* Rajkot *and Shri Kevalram Shastri* and *Vaidya*-raj Shri Kanjibhai Shastri of Gondal who had lived in Saurashtra sixty years before. 1.

तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी
नीत्वा मासान् कनकवलयभ्रंशरिक्तप्रकोष्ठः ।
आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानुं
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥ २ ॥

सः कामी कामातुरो यक्षस्तस्मिन्नद्रौ रामगिरिसंज्ञके पर्वते अबलाविप्रयुक्तः अबलायाः स्वप्रियायाः वियुक्तः वियोगी । कनकस्य सुवर्णस्य ये वलये मणिबन्धस्थिते चक्राकारे आभूषणे तयोः भ्रंशेन प्रियावियोगजन्यदुःखदुर्बलतया निर्गतत्वेन रिक्तौ शून्यौ प्रकोष्ठौ मणिबन्धौ यस्य सः । कतिचिन्मासान् महता कष्टेन नीत्वा आषाढस्य प्रथमदिवसे मेघं ददर्श । किं लक्षणो मेघः । आश्लिष्टसानुः आलिङ्गितशिखरः तं । पुनः वप्रक्रीडापरिणतगजप्रेक्षणीयः वप्रेषु पर्वततटप्रदेशेषु या क्रीडा तस्यां परिणतः प्रवृत्तः तिर्यग्दन्तप्रहारकरः यो गजः हस्ती तद्वत् प्रेक्षणीयः मनोहरः तं एतादृशं मेघं ददर्श ॥ २ ॥

Passing some months on that mountain, that Voluptuary, separated from wife and with his fore-arm laid bare by the slipping of a golden bracelet, saw on the first day of Áshadh, a *cloud embracing a peak and as charming as an*

elephant, stooping to strike obliquely against a rampart by way of sport.

( Pining for his wife, the Yaksha was so emaciated that the golden bracelet from his fore-arm had slipped away. Burning with passion, he passed some months in the hermitages on Mount Ramgiri. Thereafter on the first day of the bright half of Ashadha, he came to see a cloud resting on a peak and appearing beautiful like an elephant stooping to give an oblique blow in sport against the rampart of mountain-sides ) 2

तस्य स्थित्वा कथमपि पुरः केतकाधानहेतो-
रन्तर्बाष्पश्चिरमनुचरो राजराजस्य दध्यौ ।
मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः
कंठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥ ३ ॥

राजराजस्य कुबेरस्यानुचरः सेवकः यक्षः अन्तर्बाष्पः चक्षुषोः अन्तः बाष्पाण्यश्रूणि यस्य सः एतादृशः यक्षः । केतकाधानहेतोः केतकस्य केतकनाम्नप्रसिद्धसुगन्धिवृक्षस्य पुष्पपोटकोत्पत्तिः प्राकट्यम् तत्कारणभूतस्य आषाढमासे मेघागमनवेलायां तदुत्पत्तिः तस्मात्केतकवृक्षपोटकोत्पत्तिकारणरूपस्य तस्य मेघस्य पुरः सन्मुखः अग्रे कथमपि महतो कष्टेन स्थित्वा चिरं किंचित् समयपर्यन्तं दध्यौ चिन्तितवान् । मेघस्य दर्शने सति सुखिनोऽपि प्रियासंयोगयुतोऽपि जनस्य चेतः हृदयं कंठाश्लेषप्रणयिनि जने कण्ठग्रहणप्रणयिनि स्नेहयुक्ते जने स्त्रीलक्षणे क्रियां अन्यथावृत्ति विकृतावस्थाविह्वलावस्थायुक्तं भवति । पुनः तर्हि दूरसंस्थे दूरस्थिते जने प्रियाजने किं कीदृक् विह्वलतायुक्तं चेतः भवति । मेघालोके वर्षायां ऋतौ प्रारम्भे प्रथमे मेघदर्शने कामोद्दीपनसमयात् प्रियस्य कंठे गले हस्तयोरावेष्टनपूर्वकं य आश्लेषः आलिंगनम् तस्मिन्प्रणयः उत्कण्ठा उत्सुकतास्ति यस्य सः तस्मिन् एतादृशे प्रियाजने एतादृशीं स्थितिमनुभूयमानायां प्रियायामिति । अन्यार्थे । मेघालोके प्रथमस्य मेघस्य घनघटास्वरूपेण तीव्रगर्जनशंकया अर्थात् प्रथमो घनघोरघटास्वरूपो आकाशमाच्छादयन् मेघः तीव्रगर्जना सूचयति । क्षणादेव तत्संभावितगर्जनभीत्या प्रियस्य कंठे आलिंगितुं त्वरयति । धृतालिंगनप्रणयः स्नेहस्तत्कर्मणि चतुरायां नवोढाप्रियायां चेतः अन्यथावृत्ति चित्तस्य स्वाभाविकीस्थितेः विपरीतस्थितिः अर्थात् प्रियकंठालिंगनोत्सुकतया मदनेन विकृतस्थितिस्तद्वत् चेतः ॥ ३ ॥

Standing with some difficulty in front of that cloud—the cause of the blooming of the Ketki Plant—, the servant of the Lord of the Yakshas, was absorbed in thought for a long time, with tears suppressed The sight of a cloud brings about a change in the feelings even of happy persons; what then must be the case, when the person longing for the neck-embrace of his beloved is far away from her !

( The Yaksha, servant of Kubera suppressed his tears, thinking them to be an ill omen. At the start of the rainy season in Ashadh, the Kevada plant begins to bloom fragrantly. The rainy cloud is supposed to be a cause for it. The Yaksha stood before the cloud with great difficulty, stupefied as he was at heart by the thought of separation from his wife. During the days of the monsoon, the sight of a cloud stimulates erotic feelings even in the minds of happy persons In other words, they find it hard to pass the time intervening between their thoughts for their beloved and the neck-embrace they will have from them a short time after. No wonder then, that the mind of a person, who is already far away from his wife, who has no chance to embrace her in the near future, gets more excited sensually and pained, when he sees the rainy cloud first in the sky. ) 3.

प्रत्यासन्ने नभसि दयिता जीविताालम्बनार्थे
जीमूतेन स्वकुशलमयीं हारयिष्यन् प्रवृत्ति ।
स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घाय तस्मै
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ ४ ॥

दयिताजीवितालंबनार्थं दयितायाः प्रियायाः जीवितस्य जीवितव्यस्य आलम्बनार्थं धारणाय जीमूतेन मेघेन मेघद्वारा स्वकुशलमयीं आत्मनः कल्याणरूपां प्रवृत्तिं वार्तां हारयिष्यन् प्रापयिष्यन् नभसि श्रावणमासे प्रत्यासन्ने समीपवर्तिनि एकमासानन्तरमागामिनि सति तदा स्त्रीविरहमसहमानायाः

जीवितविरामो न स्यादित्यभिलषन् यक्षः प्रीतः प्रियायाः स्वसंदेशप्रेषणसाधनप्राप्त्या हृष्टः सन् कुटजकुसुमैः प्रत्यग्रैः अग्रभागसहितैः नवीनैः रसभरितैः कुटजः गिरिमल्लिका कडासंज्ञकः इन्द्रयववृक्षः तस्य कुसुमैः कल्पितार्घाय कल्पितः रचितः अर्घः पूजा यस्मै एतादृशाय तस्मै मेघाय स्वागतं ससत्कारं प्रीतिप्रमुखवचनं प्रीत्या हर्षेण युक्तं प्रमुखं प्रकृष्टं मुख्यं वचनं यस्मिन् तत् व्याजहार कथयामास ॥ ४ ॥

The month of Shravana impending, he, desirous to send through the cloud the news of his welfare to sustain the life of his beloved, rejoicingly offered him a welcome, couched in words affectionate, after worshipping him with fresh jasmine flowers

( Shravana was near. It was to come only a month after. It was to be a month of rains The Yaksha was hence suspicious that his wife, finding the separation unbearable, might perhaps end her life. To avert this, he wished to convey the news of his well-being to her through the cloud Pleased at heart for having such a messenger, the Yaksha worshipped the cloud with an offering of fresh juicy Kutaja flowers and welcomed him with words of affection. ) 4.

धूमज्योतिःसलिलमरुतां सन्निपातः क्व मेघः
सन्देशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः ।
इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं ययाचे
कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु ॥ ५ ॥

धूमः ज्योतिः सलिलं मरुत् तेषां संनिपातः संयोगरूपः संयोगाज्जातः मेघः क्व, पटुकरणैः पटूनि स्वस्थानि सामर्थ्यपूर्णानि करणानि इन्द्रियाणि येषां तैः एतादृशैः प्राणिभिः मनुष्यैः प्रापणीयाः प्रापयितुं शक्याः सन्देशार्थाः सन्देशयुक्तार्थाः वचनानि क्व । औत्सुक्यादुत्कण्ठातिरेकभावादित्युपर्युक्तं मेघं अपरिगणयन्नविचारयन् अजानन् गुह्यकः यक्षः ययाचे प्रार्थितवान् । हि इति यस्मात्कारणात् कामार्ताः कामपीडिताः प्राणिनः चेतनाचेतनेषु चेतन्ययुक्तेषु चैतन्यरहितेषु पदार्थेषु प्रकृतिकृपणाः प्रकृत्यैव कृपणाः मुग्धाः विचारहीनाः विह्वलाः भवन्ति ॥ ५ ॥

What connection can there exist between a cloud—a compound of smoke, light, water and wind—and messages that can be transmitted only by creatures possessed of sound organs of senses ? Unmindful of this because of eagerness, the Yaksha implored the cloud, for love-stricken persons *are by nature incompetent to discriminate* between ani mate and inanimate objects

( The cloud is a constituent of smoke, light, water and wind It is inanimate Can it carry a message which can be delivered only by persons endowed with sound organs of senses ? The Yaksha was so enthusiastic or rather crazy that he could not visualise the gulf between the two and importuned the cloud Verily, persons obsessed with love naturally fail to distinguish between objects sentient and lifeless ) 5

जातं वंशे भुवनविदिते पुष्करावर्तकानां
जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ।
तेनार्थित्वं त्वयि विधिवशाद् दूरबन्धुर्गतोऽहं
याच्ञा मोघा वरमधिगुणे नाधमे लब्धकामा ॥ ६ ॥

हे जलद, पुष्करावर्तकानां पुष्करावर्तसंज्ञानां मेघानां भुवनविदिते विश्वविख्याते वंशे जातम् । पुनः मघोनः इन्द्रस्य प्रकृतिपुरुषं प्रकृत्यैव पुरुषरूपं कामरूपं यथेष्टरूपधारिणं त्वां जानामि । तेन कारणेन दूरबन्धुः दूरे बन्धुः प्रियालक्षणः स्वजनो यस्य स एतादृशः अहं विधिवशाद्भाग्याधीनतया त्वयि अर्थित्वं प्रधानतया याचकत्वं गतोऽस्मि । अधिगुणे पुरुषे याच्ञा प्रार्थना मोघा निष्फला अपि वरम् । अधमे पुरुषे पुनः याच्ञा लब्धकामा सफला सफलमनोरथापि न वरम् ॥६॥

I know you to be born in the world—renowned family of the Pushkaras and the Avartakas, that you are the princi pal officer of Indra, capable to assume any form at will As such, I, separated from my family through the working of fate, request you for help, a request to the meritorious, *though not acceded to, is better than one* made to a wretch and complied with

( O cloud ! I know that you are sprung in the world-famous line of the Pushkaras–Avartakas, that you are Indra's chief of staff, able to change your form at will. Hence do I, separated from my beloved through ill-luck, request you. A request to a well-known person though proving futile is better than a favour granted by the vile or the low-born ) 6.

सन्तप्तानां त्वमसि शरणं तत्पयोद प्रियायाः
सन्देशं मे हर धनपतिक्रोधविश्लेषितस्य ।
गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां
बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥ ७ ॥

हे पयोद मेघ, सन्तप्तानां ग्रीष्मतापतप्तानां कामाग्नितप्तानां च प्राणिनां त्वं शरणमसि । अहमपि प्रियाविरहितोऽस्मि तत्कारणात् धनपतिक्रोधविश्लेषितस्य धनपतेः कुबेरस्य कोपेन विश्लेषितस्य पृथक्कृतस्य वियोगीकृतस्य मे मम सन्देशं प्रियायाः हर प्रापय । ते त्वया यक्षेश्वराणां महायक्षाणां वसतिर्निवासस्थानरूपा अलका नाम नगरी गन्तव्यास्ति । साऽलका कीदृशी बाह्योद्यानस्थितः नगर्याः बाह्यप्रदेशे निर्मिते उद्याने स्थितो यो हरस्तच्छिरसि या चन्द्रिका तया धौतानि धवलितानि हर्म्याणि प्रासादरूपगृहाणि यस्यां सा ॥७॥

O cloud ! you are but the shelter of the distressed. Hence, convey to my beloved a message from me, who am torn away from her by Kubera's wrath. You have to go to Alaka, the abode of the lordly Yakshas, where the mansions are illuminated by the lunar radiance emanating from the head of Shiva, staying in the garden outside.

( O cloud ! you offer refuge to persons oppressed by the heat of the spring and to those sexually afflicted. Hence deliver my message to my wife, separated as I am from her by anger of the Lord of Wealth. Alaka is the place you have to reach. It is a city inhabited by wealthy Yakshas, whose palatial buildings are brightened by light from the crescent moon on Lord Shiva's head, residing in the garden outside. ) 7.

त्वामारूढं पवनपदवीमुद्गृहीतालकान्ताः
प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वसन्त्यः ।
कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां
न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥ ८ ॥

हे मेघ ! पवनपदवीं गगनमार्गे आरूढं प्राप्तं त्वां, हस्तमुष्टिभ्यां उद्गृहीताः अप्रसाधिताः अलकान्ताः केशप्रान्ताः याभिः ताः । पुनः प्रत्ययात् निश्चयात् प्रियप्राप्ति निश्चयादाश्वसन्त्यः आशां सेवमानाः । पथिकवनिताः पथिकाः प्रोषिताः भर्तारः यासां ताः तादृशाः वनिताः स्त्रियः प्रेक्षिष्यन्ते ईक्षिष्यन्ते द्रक्ष्यन्ति । त्वयि संनद्धे तडिद्गर्जितादिसामग्रीयुक्ते सति विरहविधुरां वियोगविह्वलां भार्यां जायां प्रियां कः उपेक्षेत मुञ्चेत ? यः अन्यः कोऽपि जनः अहमिव पराधीनवृत्तिः पराधीनस्थितियुक्तः न स्यात् ? अर्थादहं पराधीनः अन्यस्तु स्वाधीनवृत्तिः पुरुषः विरहातुरां प्रियां तदागमनवेलाया नोपेक्षेत इत्यर्थः ॥ ८ ॥

Travellers' wives holding aloft the ends of their locks of hair and comforting themselves with confidence, will look up to you, moving in the sky. You being prepared, who will neglect his wife tormented by separation, provided of course he is not, like myself, dependent upon others ?

( Wives of persons who have gone abroad but are back on their way home will look at you flying through the sky, holding high the ends of their untied locks of hair and imbued with confidence for their husbands' return. Finding you fully equipped for work accompanied by thunder and lightning, no person, except one, dependent upon others like myself, will neglect his wife, distressed by separation ) 8.

मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वां
वामश्चायं नदति मधुरं चातकस्ते सगर्वः ।
गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः
सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ॥ ९ ॥

हे मेघ, ते तव प्रयाणकाले अनुकूलः तव गतौ सहायकः पृष्ठानुगामी पवनः वायुः मन्दं मन्दं शनैः शनैः नदति याति प्रेरयति। पुनश्च अयं निकटवर्ती सगर्वः मोत्साहः काममदगर्वितः चातकः ते तव वामः सन् मधुर यथा स्यात्तथा नदति शब्दायते शब्दं करोति गायति। पुन बलाकाः बलाकपत्न्यः कुजडीति ख्याता उत्तरप्रदेशनिवासिन्यः पक्षिणीविशेषाः। आबद्धमालाः रचितपंक्तयः सन्त्यः गर्भाधानक्षणपरिचयात् गर्भाधान गर्भग्रहणकालः मेघगर्जितश्रवणेन तासां गर्भोत्पत्तिसंभवात् गर्भाधानरूपः यः क्षणः समयः अवसरः तद्रूप एव जातः परिचयः तस्मात्कारणात् खे आकाशे नयनसुभगं नेत्रप्रियं भवन्तं त्वां नूनं अवश्यं सेविष्यन्ते ॥ ९ ॥

A favourable wind impels you on in a gentle manner; on your left, this Chatak bird cackles sweetly with arrogance You being attractive to look at, the female cranes, flying in rows under their experience of the pleasure of conception, will be attending upon you in the sky.

( Oh cloud ! the omens at the time of your start are indeed propitious. The breeze is favourable as to propel you in your gait gently. In other words, the wind blows with a force to your liking Excited with feelings of love, this Chatak bird sings sweetly on your left. Female cranes who have experienced the pleasure of conception and who are flying in rows in the sky will be attending upon you, finely-looking to their eyes In other words, female cranes, who conceive with the thunder of the cloud, will accompany you in your flight through the sky. ) 9.

तां चावश्यं दिवसगणनातत्परामेकपत्नी-
मव्यापन्नामविहतगतिर्द्रक्ष्यसि भ्रातृजायाम् ।
आशाबन्धः कुसुमसदृशं प्रायशो ह्यंगनानां
सद्यःपाति प्रणयिहृदयं विप्रयोगे रुणद्धि ॥ १० ॥

हे मित्र, दिवसगणनातत्परां मद्विरहदिवसानां गणनायां तत्परां सावधानां मद्वां एकपत्नी सती अव्यापन्नां मदागमनाशाया जीवितं धारयन्ती एतादृशीं तां भ्रातृजायां तव भ्रातुः मम पत्नीं अविहतगतिः अस्खलितगतिः त्वं अवश्यं

द्रक्ष्यसि । हि यस्मात् कारणात् प्रायश बहुधा आशाबन्ध अङ्गनाना स्त्रीणा वनिताना कुसुमसदृश पुष्पतुल्य कोमल प्रणयि स्नेहयुक्त प्रणययुक्त हृदय सद्य पाति पतिविरहात्समकाल एव पतनपर पुन विप्रयोगे प्रियवियोगे तु अगनाना प्रणयि हृदय आशाबन्ध रुणद्धि धारयति जीवयति पोषयति ॥१०॥

Unimpeded in your course, you will assuredly see your brother's chaste wife alive, absorbed in counting the days Generally, the tie of hope sustains the heart of women, tender as a flower, full of affection and apt to sink readily–during separation

( Oh friend ! you, with your gait regular and unimpeded, will surely find alive the chaste wife of this your brother She will be intently counting the days of my exile, sustaining her life in the hope to meet me. The heart of women is of course as tender as a flower It is liable to sink suddenly during the pangs of separation from their husbands It is only the tie of hope that keeps up such a soft heart of women in separation ) 10

कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रातपत्रा
तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ।
आ कैलासाद्बिसकिसलयच्छेदपाथेयवन्तः
संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥११॥

अधुना मार्गे गच्छतो मेघस्य सहायसम्पत्तिम् आह । कर्तुमिति । हे जलद भवतस्तव नभसि आकाशे राजहंसा सहाया सखाय सम्पत्स्यन्ते सपद्यन्ते भविष्यन्ति।आ कैलासात् कैलासपर्यन्त मार्गे त्वया एकाकिना न गन्तव्यमस्ति। एको ध्याने सुखे द्वौ च त्रिभिर्गीत चतुष्पथ॥ पचभिस्तु कृषि कुर्यात् समामे बहुभिर्नरै ॥ कीदृशा राजहसा । बिसा कमलनालानि किसलयानि किसलयानि कुंपलानि तेषा छेदा खण्डानि तदेव पाथेय शबल–भातु टीमण विद्यते यषा ते । हि अत एतेषा मार्गसहायरता तव दानस्य किमपि नास्ति स्वयमेव स्वाजीविका करिष्यन्ति । ननु तेषा तत्र गमने किं प्रयोजनमित्याह । मानसोत्का मानस सरोवर प्रति गन्तु उत्कटिता । किं कृत्वा ते तव श्रवणसुभग कर्णमनोहर गर्जित श्रुत्वा आकर्ण्य । तत् गर्जित कियत् किंप्रकार रिपिन्ह

किप्रमाव। महीं पृथ्वीं उच्छिलिन्ध्रातपत्रां उत् ऊर्ध्वं शिलिन्ध्राणि भूमिस्फोटकानि छत्रकाणि तान्येव आतपत्राणि मार्जारछत्राणि यस्यास्तां एवंविधां कर्तुं भवान् समर्थो भवति।

हे मित्र मेघ, ते तव यत् गर्जितं महीं पृथ्वीं उच्छिलिन्ध्रातपत्रां मार्जारछत्राच्छादितां कर्तुं प्रभवति तत् तव श्रवणसुभगं कर्णमनोहरं गर्जितं श्रुत्वा मानसोत्काः मानसं मानससरोवरं गन्तुं उत्काः उत्कण्ठिताः। बिसानि कमलनालानि किसलयानि कमलकिञ्जल्कानि तेषां छेदाः एव पाथेयं दीमर्ण तद्वन्तः एतादृशाः राजहंसाः आकैलासात् कैलासपर्वतपर्यंत भवतः नभसि आकाशमार्गे सहायाः सहचारिणः सखायः सपत्स्यन्ते भविष्यन्ति ॥ ११ ॥

On hearing your thunder, pleasing to the ear, capable to make the *soil fertile and teeming with mushrooms*, the royal swans intent to go to Lake Manas, having bits of the shoots of lotus-stalks as provender for their journey, will become your companions in the sky right upto the Mount Kailas.

( Oh friend ! hear what sort of company, you will have in your journey. You will not have to travel alone to Kailas. On hearing your roaring sound, which is pleasant to the ears and which can make the earth fruitful and abound with *mushrooms*, the royal swans eager to go to Lake Manas, will accompany you as far as Kailas. In this journey right upto Kailas, you will not have to worry about providing them with food, for they will be eating on the way the tender shoots of lotus stalks, already with them ) 11.

आपृच्छस्व प्रियसखममुं तुंगमालिंग्य शैलं
वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु ।
काले काले भवति भवतो यस्य संयोगमेत्य
स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो बाष्पमुष्णम् ॥ १२ ॥

इदानीं मित्रादिविसर्जितोचितस्यानप्रतिपादनव्याजेन पयोदप्रयाणप्रस्तावं वर्णयन्नाह। आपृच्छस्वेति । हे मेघ, त्वं अमुं शैलं रामगिरिपर्वतं मार्गं आपृच्छस्व वन्दलापय। किं कृत्वा आलिङ्ग्य आलिंग्य। कीदृशं शैलं तुंगं महान्तं

उच्चम्। पुनः मेखलासु पर्वततटप्रदेशेषु तटभूमिषु रघुपतिपदैः श्रीरामचंद्र-चरणैः अंकितं चिह्नितम्। कीदृशैः पदैः वन्द्यैः पूज्यैः। येषां पुंसां पुरुषाणां। एतावता तीर्थप्रायस्यास्य उत्कलापनं युक्तमेव। पुनः कीदृशं प्रियसखम् अभिष्टमित्रं ननु प्रियसखत्वं कथं ज्ञायते इत्याह। यस्य पर्वतस्य भवतः तव सयोगं एत्य प्राप्य स्नेहव्यक्तिर्भवति प्रकटनं जायते। क काले काले प्रतिवर्षं वर्षाकाले। किं कुर्वतः उष्णं बाष्पं मुञ्चतः। कीदृग् बाष्पं प्रियविरहजं प्रभूत-कालवियोगादुत्पन्नम्।

हे मेघ, काले काले प्रतिवर्षं वर्षाकाले भवतः संयोगं समागमं एत्य प्राप्य चिरविरहज उष्णं बाष्पं मुंचतः यस्य शैलस्य स्नेहव्यक्तिः स्नेहदर्शनं भवति। एतादृशं तव प्रियसखं प्रियमित्रं अमु सन्मुखं तिष्ठन्तं तुंगं अत्युच्चम्। मेखलासु पर्वततटभूमिषु पुंसां मनुष्याणां वन्द्यैः रघुपतिपदैः रामचंद्रपदार्पणैः अंकितं पवित्रीभूत चिह्नितं एतादृशं शैलं रामगिरि पर्वतं आप्रच्छस्व प्रयाणाज्ञां उत्कलापय। हे पवित्र मित्र पर्वत गच्छामीति सत्कारय॥ १२॥

Bid adieu to this lofty mountain, a dear friend of yours, by embracing him, whose slopes bear the foot-print marks of Rama, venerable of men Coming into contact with you season after season, he displays his feelings of affection by shedding hot tears, indicating a long separation.

( Oh cloud! you have to start after taking leave by embracing this lofty mountain, your dear friend. Its sides have been marked with the footprints of Rama, worthy of being adored by men. Your friendship with him is very close. You come in contact with him every year in each rainy season. It then sheds hot tears to manifest his affection for you, after a long separation. Take leave of such a friend of yours, the hopy Mount Ramgiri, start and your mission will be successful. 12.

मार्गं तावत् शृणु कथयतस्त्वत्प्रयाणानुरूपं
सन्देशं मे तदनु जलद श्रोष्यसि श्रोत्रपेयम्।
खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपभुज्य॥ १३॥

इदानीं पयोदगमनोचितमार्गकथनव्याजेन आत्मानम् आप्तत्व कथयन्नाह। हे मेघ, मे मम कथयतः सतः तावत्त्वं मार्गं शृणु। कीदृशं मार्गं त्वत्प्रयाणानुरूपं तव प्रस्थानोचितम्। तदनु पश्चान्मे सदेशं श्रोष्यसि। कीदृशं सदेशं श्रोत्रपेयम् कर्णपुटैः पेयम्। स क यत्र यस्मिन्मार्गे शिखरिषु पर्वतेषु पदं न्यस्य स्थापयित्वा। न केवलं शिखरिषु पदं न्यस्य किंतु स्रोतसां नदीप्रवाहाणां पयः पानीयं च उपभुज्य पीत्वा गन्तासि गमिष्यसि। किं भूतः क्षीणः क्षीणः तृषितः सन्। कीदृशं पयः परिलघु नीरोगत्वाच्छुतरम्।

हे जलद मेघ, कथयतः मत्सकाशात् त्वत् तव प्रयाणानुरूपं यात्रायै अनुकूलं सत्यं मार्गं तावत् प्रथमं शृणु। तदनु पश्चात् श्रोत्रपेयं कर्णग्राह्यं मे मम सन्देशं श्रोष्यसि। यत्र मार्गे आकाशमार्गप्रयाणे खिन्नः खिन्नः श्रमितः श्रमितः सन् शिखरिषु पर्वतेषु पदं न्यस्य विश्रम्य गन्तासि गमिष्यसि। तथैव मार्गे प्रयाणेन खिन्नः खिन्नः तृषितः तृषितः सन् स्रोतसां नदीनिर्झरादीनां पयः जलं च उपभुज्य पीत्वा पीत्वा गन्तासि गमिष्यसि ॥ १३ ॥

Oh Cloud ! listen now to me, who am describing the path favourable for your journey, the course by which you will travel, resting on mountains, when feeling exhausted now and then and drinking the very light waters of streams off and on, when you are emaciated You will be hearing thereafter my messsage, expressed in words pleasant to hear

( O friend ! hear first the path I show you for your journey Hear thereafter my message, agreeable to ears When you are exhausted in your journey, rest awhile on the tops of the mountains and when you feel thirsty, drink the light waters of rivers and streams ) 13

अद्रेः शृङ्गं हरति पवनः किंस्विदित्युन्मुखीभि-
दृष्टोत्साहश्चकितचकितं मुग्धसिद्धाङ्गनाभिः।
स्थानादस्मात् सरसनिचुलादुत्पतोदङ्मुखः खं
दिङ्नागानां पथि परिहरन् स्थूलहस्तावलेपान् ॥ १४ ॥

इदानीं स्वार्थसिद्धपर्थम् अमुष्य पर्वतस्य परिहारमाह। हे मेघ, त्वम् अस्मात्स्थानात् खम् आकाशं प्रति उत्पत। कीदृशः उदङ्मुखः उत्तराभिमुखः।

कीदृशात्स्थानात्सरसनिचुलात् सार्द्रवेतसात् । कीदृशस्त्वं दृष्टोत्साहो दृष्टोयमः दृष्ट। काभिः मुग्धा अज्ञाना : तव दर्शनेन मोहमापन्नाः वा नवपरिणीताः सिद्धांगना देवविशेषवध्वः ताभिः । कथं चकितचकितं भीतभीतं यथा स्यात् । कथं इति किंस्वित् इति वितर्के पवनो वायुःअद्रेः पर्वतस्य शृङ्गं शिखरं किं हरति उत्पाट्य गच्छति । इदम् उत्पत्य अस्मदुपरि आपतिष्यति किम् इति चकितचकितं विशेषणम् । ताभिः कीदृशीभिः उन्मुखीभिः ऊर्ध्वं त्वदभिमुख मुख यासां ताभिः। त्वंकिं कुर्वन् दिङ्नागानां दिग्गजानां पथि मार्गे स्थूलशुण्डादण्डसंस्पर्शान् परिहरन् परित्यजन् । ते दिग्गजाः त्वां प्रतिगजभ्रान्त्या प्रहरिष्यन्तीति कारणात् ।

हे मेघ, पवनः अद्रेः पर्वतस्य शृगं शिखरं हरति किंस्वित् इति तर्केण चकितं चकितम् आश्चर्य–भय–विकलताभावयुक्तं यथा स्यात् तथा उन्मुखीभिः त्वत्सन्मुखकृतोर्ध्वमुखीभिः सिद्धांगनाभिः सिद्धपुरुषाणां स्त्रीभिः दृष्टोत्साहः दृष्टः वृद्धिंगतोत्साहः त्वं पथि मार्गे दिङ्नागानां दिग्गजानां स्थूलाः ये हस्ताः शुण्डाः तासाम् अवलेपान् स्पर्शान् संसर्गं परिहरन् तं मार्गं परित्यजन् अस्मात् सरसनिचुलात् रसनिभृतवेतसाः यस्मिन् एतादृशात् स्थानात् खम् आकाशम् उदङ्मुखः उत्तराभिमुखः उत्पत उद्गच्छ ॥ १४ ॥

From this place abounding in juicy canes, fly up in the sky with your face to the north, avoiding on the way impact with massive trunks of the space-guarding elephants—your movement being looked at with wonder by silly Siddha women with face uplifted, imagining as if the wind is carrying away a peak of a mountain.

( O friend ! you could fly northwards from this mountain, which abounds in groves of fresh juicy canes all around. When you will be flying in the sky, Siddha women will look at you in surprise with their faces uplifted, fancying you to be the crest of a mountain being carried away by the wind, and afraid lest it may fall down. Unable to know what you are, they will be perplexed, with their eyes gazing at you in wonder. This will impel you in your onward journey, where you have to avoid contact with huge trunks of the guarding-elephants, for if you will pass by them, they will take you to be an elephant, and will try

to kill you with their trunks. Hence fly further giving up their course ) 14.

रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत्पुरस्ता-
द्वल्मीकाग्रात् प्रभवति धनुःखण्डमाखण्डलस्य ।
येन श्यामं वपुरतितरां कान्तिमापत्स्यते ते
बर्हेणेव स्फुरितरुचिना गोपवेशस्य विष्णोः ॥ १५ ॥

पुनर्मेघ प्रलोभयन्नाह । हे मेघ, पुरस्तादग्रतः दिशि एतत् प्रत्यक्षं दृश्यमान धनुःखण्ड प्रभवति इन्द्रचापशकलं उत्पद्यते । कस्य आखण्डलस्य देवेन्द्रस्य । कस्मात् वल्मीकाग्रात् । पिपीलिकोत्खातमृत्प्रान्तात् इन्द्रस्य धनुः किल वल्मीकान्तर्वर्तमणिरत्नमयूखैः कृतमुत्पद्यते । कथम्भूतं धनुः । प्रेक्ष्यं दर्शनीयं अवलोकनयोग्यं । रत्नच्छायाव्यतिकर इव नानावर्णरत्नकान्तिसंपर्कः मिलन इव एतदस्ति । येन धनुषा ते तव श्यामं वपु अतितरां अतिशयित-कान्ति शोभां आपत्स्यते प्राप्स्यते । केनेव स्फुरितरुचिना उल्लसित-प्रकाशित-कान्तिना बर्हेण मयूरपिच्छेन गोपवेशस्य गोपवेशधारिणः विष्णोः श्रीकृष्णस्य मेघश्याम वपुरिव ।

हे मेघ, धनुराकारूपेण विविधरत्नानां कान्तिभिर्मयूरपिच्छैः सुचिक्कण चूडेन विष्णोः श्रीकृष्णस्य श्यामं वपु अतितरां अतिशयेन कान्ति धारयति । तथा रत्नच्छायाव्यतिकरः रत्नानां छायानां कान्तीनां व्यतिकरः मिलनं इव प्रेक्ष्य दर्शनीयं आखण्डलस्य इन्द्रस्य धनुःखण्ड धनुःशकलं धर्षोद्गत धनुः वल्मीकाग्रात् राकदाया अग्रभागात् प्रभवति निःसरति उद्गतति । येन इन्द्रधनुषा धनुःखण्डेन ते तव श्याम वपुः अतितरां अत्यन्ता कान्ति शोभां आपत्स्यते प्राप्स्यते ॥ १५ ॥

A fragment of Indra's bow, as charming to look at as *the combination of the lustres of gems*, rises yonder from the top of the ant-hill. Your black body will be receiving an added splendour thereby, as that of Vishnu in the garb of a shepherd attains from a glittering peacock feather

( O cloud ! your dark body will be rendered excessively charming by that Indra's rain-bow which has begun to rise in your front from the top of an ant-hill, combining as it does different hues white, red, yellow, blue, green etc. of rubbies, diamonds, emeralds, saphires and other gems

in the same way as the black body of Shri Krishna, dressed as a shepherd, has its charm enhanced by a crest studded with a brilliant peacock-feather. ) 15.

त्वय्यायत्तं कृषिफलमिति भ्रूविकारानभिज्ञैः
प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः ।
सद्यःसीरोत्कषणसुरभिक्षेत्रमारुह्य मालं
किंचित्पश्चाद् व्रज लघुगतिर्भूय एवोत्तरेण ॥१६॥

इदानीं मदर्थं पथि प्रस्थितस्य न केवलं शोभालाभ एव विषयोपभोगोऽपि भविष्यतीत्याह । हे मेघ, त्वं भूयः पुनरपि उत्तरेण व्रज गच्छ । कुतः शीघ्रगतिः त्वं लघुगतिर्भूत्वा व्रज । कस्मात् जनपदवधूलोचनैः पीयमानः सादरावलोकन पानमुच्यते । ततो ग्राम्यस्त्रीनेत्रैः पीयमानः सादरं अवलोक्यमानः ग्राम्यत्वाद् भ्रूविलासाचतुरैः । पुनः कथंभूतैः प्रीतिस्निग्धैः स्नेहार्द्रैः । ननु तासां मयि विषये कथं प्रीतिः स्यादित्याह । यतः कारणात् कृषिफलं त्वय्यायत्त त्वदधीनं ताः पुनः कृषिजीविन्यः । मालं क्षेत्रस्य उच्चप्रदेश ढोरो इति लौकिके त आरुह्य । कथंभूत माल सद्यः सीरोत्कषणसुरभिक्षेत्रं सम्प्रत्तकालं सीरेण हलेन यत् उत्कषणं खेटनं तेन सुरभीणि सुगंधीनि क्षेत्राणि यस्मिन् तत् तथा । तवागमनेन प्रीतियुक्ता अतएव स्निग्धा नेत्रविकारानभिज्ञा या ग्राम्यवध्वस्ताभिः अवलोक्यमानः अतएव त्वं किंचित् अल्पसमय लघुगतिर्भूत्वा पश्चात् उत्तरेण उत्तरदिशि व्रज ।

हे मित्र मेघ, कृषिफलं धान्याद्युत्पत्तिरूपं त्वयि आयत्त तवाधीनमस्ति इति अतः तवागमनेन हृष्टैः । सद्य सीरोत्कषणसुरभिक्षेत्र अल्पसमयात्पूर्वमेव सीरेण हलेन कषण खेटनकृता खेदनक्रिया तेन सुरभीणि सुगंधयुक्तानि क्षेत्राणि यस्मिन् तत् एतादृश माल क्षेत्राणां यः उच्चप्रदेशः ढोरो नाम्नाख्यातभाग' तं आरुह्य भ्रूविकारेषु अनभिज्ञैः प्रीत्या स्नेहयुक्तै जनपदानां ग्राम्यप्रदेशानां वधूनां लोचनैः पीयमानः स्याः तदा त्वं किंचित् लघुगतिः अल्पवेगो भूत्वा पश्चात् पुनरेव उत्तरेण उत्तरदिशि व्रज गच्छ ॥ १६ ॥

Gazed at by village women with eyes full of affection and ignorant of the flirtatious movements of the eye-brows, since the fruit of agriculture depends upon you; proceed a bit slowly to the west ascending the Mala, where the fields emit fragrance owing to recent ploughing operations, and

then pursue again your course northwards with a swifter pace.

( O friend ! reward from agricultural labour rests upon you Hence when you will be going high up in the sky, village women evincing affection for you and *ignorant of* the amorous movements of the eye-lashes will stand on a raised part in their fields, giving out fragrance on account of recent ploughing and will observe you to their satisfaction Relax a bit your gait then and continue your flight northwards ) 16

त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना
वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ।
न क्षुद्रोपि प्रथमसुकृतापेक्षया संश्रयाय
प्राप्ते मित्रे भवति विमुखः किंपुनर्यस्तथोच्चैः ॥१७॥

इदानीं यत्पूर्वं उक्त खिन्न: खिन्नः शिखरिषु पदं न्यस्य गन्तासि तत्प्रतिपादयन्नाह । त्वामिति । हे मेघ, आम्रकूटाभिधानः अचलः साधु सम्यक् यथा भवति एवं त्वां मूर्ध्ना मस्तकेन वक्ष्यति धारयिष्यति । तं त्वां अध्वश्रमपरिगत मार्गखेदव्याप्त । अपरं कथंभूत आसारप्रशमितवनोपप्लवं आसारेण वेगवता वर्षेण प्रशमितः स्फेटितः वनोपप्लवः दावाग्निज्वलनश्रमः काननोपद्रवो येन एतादृशं त्वां । यतः कारणात् क्षुद्रोऽपि अकिंचनोपि लघुरपि संश्रयाय आश्रयाय मित्रे प्राप्ते सति समायाते सति विमुखो न भवति पराङ्मुखो न जायते । किं पुनः कथ्यते यस्तथा तेन प्रकारेण आम्रकूटसदृशः पूर्वोपकारस्मरणेन संश्रयाय प्राप्ते मित्रे विमुखः कथं भवेत् कदापि न स्यात् । 'आपदि येनोपकृतं येन च हसितं दशासु विषमासु । उपकृत्य तयोः पुनरपि तं कुलजातं नरं मन्ये ।'

हे मेघ, सानुमान् उच्चशिखरयुक्तो आम्रकूटाख्यपर्वतः पूर्वं आसारैः वर्षाधाराभिः प्रशमितः आम्रकूटनिकटवर्तिवनानां उपप्लवः दावाग्निः येन तं एवंविधं त्वा अध्वश्रमेण परिगतं व्याप्तं ज्ञात्वा साधु सुस्नेहं मूर्ध्ना स्वमस्तकेन वक्ष्यति धारयिष्यति । क्षुद्रः निर्धनः अपि प्रथमं पूर्वं कृतः सुकृतः उपकारः तस्य अपेक्षया स्मरणेन, संश्रयाय विश्रान्त्यै मित्रे प्राप्ते सति विमुखः पराङ्मुखः न भवति पुनः सति यः उच्चैः महान् समर्थोऽस्ति सः तथा विश्रान्त्यै मित्रे प्राप्ते सति किं विमुखः भवति कदापि न भवेदिति ॥ १७ ॥

Fatigued as you will be by the journey, Mount Amra-

kuta will thankfully bear you on its summit, as you have extinguished the forest–conflagration thereon by your showers. Taking into consideration previous obligations, even an insignificant person does not turn away his face, when a friend approaches for shelter. What then to say of one who is so high ?

( Proceeding further, O friend ! you will come across Mount Amrakut with high peaks. Knowing you to be fatigued by your flight in the sky, it will offer you rest on its lofty summit. The reason thereof is the obligation rendered unto him by you, when you have extinguished the wild–fire raging in the forest around by your incessant showers Even a low person joyfully receives a friend, when he seeks refuge, considering his previous favours Will then one with high thoughts, a noble mind and a pleasing temperament shrink from according a hearty reception to a friend at his place ? Nay. ) 17.

अध्वक्लान्तं श्रमपरिगतं सानुमानाम्रकूट-
स्तुंगेन त्वां जलद शिरसा धारयिष्यत्यवश्यम् ।
आसारेण त्वमपि शमयेस्तस्य नैदाघमग्नि
सद्भावार्द्रः फलति नचिरेणोपकारो महत्सु ॥१८॥

हे मेघ, सानुमानाम्रकूटाभिधानोऽचलः त्वां अवश्य निश्चिंत शिरसा मस्तकेन वक्ष्यति धारयिष्यति । कथंभूतेन शिरसा तुंगेन उच्चैस्तरेण प्रभावेन वा । कथंभूतं त्वां अध्वक्लान्तं मार्गेण विकल । पुनः श्रमपरिगतं मार्गचलनश्रमेण व्याप्त श्रमितं । त्वमपि तस्य नैदाघं अग्नि निदाघकालोद्भूत दावानलरूपमग्नि अग्निसदृशं तीव्रं तापं शमयेः निर्वापयेः । यत्कारणान्महत्सु विषये योऽसौ उपकारः सः चिरेण न फलति किन्तु नचिरेण तत्कालमेव फलति । कथ भूतः उपकारः सद्भावार्द्रः शोभनभावेनार्द्रः सरसः स्नेहयुक्तः ।

हे जलद मेघ, सानुमान् उच्चशिखरवान् आम्रकूटः । अध्वक्लान्त मार्गविकलं श्रमपरिगत मार्गभ्रमणेन श्रमितं त्वां तुंगेन उच्चेन शिरसा मस्तकेन शिखरेण अवश्यं धारयिष्यति । त्वमपि तदुपकारफलरूपेण तस्य नैदाघं निदाघग्रीष्मर्तु-कालजं तीव्रं अग्नि तीक्ष्णं सूर्यतापं आसारेण वर्षाभिः शमयेः शान्तं करिष्यसि ।

यतः महत्सु समर्थेषु कृतः सद्भावार्द्रः सद्भावः स्नेहपरिप्लुतः उपकारः नचिरेण तत्कालमेव फलति ॥ १८ ॥

O Cloud! Mount Amrakuta will certainly bear you, fatigued and under the stress of a long journey, on its high summit. You too should quench its summer-fire by your shower. The good rendered unto great persons with a sincere heart bears fruit immediately.

( O Friend! Mount Amrakuta has a fame to appreciate and reward the obligation done unto it. When it will see you exhausted by journey and uneasy, it will afford you rest on its high peak. You too should extinguish its conflagration caused by the excessive heat of summer by your heavy rains. Obligation done to great persons sincerely and with affection brings immediate reward. ) 18.

छन्नोपान्तः परिणतफलद्योतिभिः काननाम्रै-
स्त्वय्यारूढे शिखरमचलः स्निग्धवेणीसवर्णे ।
नूनं यास्यत्यमरमिथुनप्रेक्षणीयामवस्थां
मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ॥ १९ ॥

न केवलं प्रत्युपकारापेक्षया त्वां शिरसा धारयिष्यति किंतु भवदाश्रयदानेन स शोभां अपि लप्स्यते इति दर्शयन्नाह । छन्नेति० । हे मेघ, सानुमान् आम्रकूटाभिधानोऽचलो नूनं निश्चितं अमरमिथुनप्रेक्षणीयां देवदंपतीयुगलदर्शनीयां दशां अवस्थां यास्यति धारयिष्यति । क सति त्वयि आम्रकूटस्य शिखरं शृंगं आरूढे आश्रिते सति । कथंभूते त्वयि स्निग्धवेणीसवर्णे नवयुवत्याः कान्तियुक्तकृष्णकबरीसमानवर्णे भुवः पृथिव्याः स्तन इव । कथं भूतः स्तनः मध्ये श्यामः चूचुकप्रदेशकृष्णः । अपरं कथं भूतः । शेषविस्तारपाण्डुः शेषः अवशिष्टः पर्वतस्य परितः विस्तारः परिणाहः पांडुः गौरः यस्यासौ । किंभूतोऽचलः छन्नोपान्तः आच्छादितपर्यन्तः । कैः काननाम्रैः वनसहकारवृक्षैः । कथंभूतैः तैः परिणतफलद्योतिभिः परिणतानि पक्वानि अतएव पाण्डुवर्णानि पिंगलवर्णानि यानि फलानि तैः द्योतिभिः द्योतनशीलैः ।

हे मेघ, परिणतानां पक्वानां फलानां द्योतिभिः रक्तपीतपाण्डुप्रभाकांतिशोभायुक्तैः काननाम्रैः पर्वतस्य परितः वेष्टितानि काननानि तेषां आम्रैः

आम्रवने अचल आम्रकूटपर्वत, स्निग्धा कौशेयवस्त्रसदृशा मृद्वी स्नेह-तैलाक्ता या युवत्या वेणी तत्समानकृष्णवर्णे त्वयि शिखरोपरि आरूढे सति मध्ये श्याम पक्वफलनम्राम्रवृक्षाणा परिवृतैर्वनै परित पीतपाण्डुकान्तिभि राच्छादितत्वात् भुव स्तन इव आम्रकूटपर्वत अमरमिथुनै देवदम्पतीभि प्रेक्षणीया दर्शनीया अवस्था स्थिति यास्यति प्राप्स्यति। स्त्रिय स्तन मध्ये श्याम परित गौरत्वात् समानोपमा ॥ १९ ॥

When you, having the colour of an oiled braid of hair, will rest on its peak, the mountain, whose sides are covered up with wild mango-trees glistening with ripe fruit and which appears like the Earth's nipple, black in the centre and yellowish-white on the remaining surface, will indeed assume a condition worthy of observation by celestial couples

( O friend ! when you will rest on Mount Amrakuta, you will be obliged by it but it too will add to the beauty of that mountain A woman's breast is dark in the centre and white all around When you, coloured black like the hair braid of a woman, have ascended its summit, Mount Amrakuta covered all over with mango trees shining with ripe fruits, will appear beautiful like the Earth's breast, black at the centre and yellowish white around Heavenly couples then sporting on that mountain will gaze at its beauty with pleasure and surprise ) 19

स्थित्वा तस्मिन् वनचरवधूभुक्तकुञ्जे मुहूर्तं
तोयोत्सर्गाद् द्रुततरगतिस्तत्परं वर्त्म तीर्णः ।
रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णां
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥ २० ॥

इदानीं प्रशस्तवस्तुदर्शनमस्योपदिशन्नाह स्थित्वेति। हे मेघ जलधर, त्व रेवां नर्मदां द्रक्ष्यसि। किं कृत्वा तस्मिन्नाम्रकूटे मुहूर्तं अल्पसमय स्थित्वा तोयस्य उदकस्य त्यागात् द्रुततरगति त्वरितगमन। तत्पर तत आम्रकूटात् पर अग्रगामि वर्त्म मार्गं तीर्णं अतिक्रान्त सन्। ततो रेवां द्रक्ष्यसि इति। कीदृशां तां रेवां विन्ध्यस्य प्रति द्रष्टव्यरिण पादे प्रत्यन्तपर्वत विशीर्णां

इतस्ततः भिन्नप्रवाहां कीदृशे विन्ध्यपादे उपलविषमे शिलापाषाणादिभिः उच्च-नीचप्रदेशरूपे। भक्तिच्छेदैः रचनाप्रकारैः विरचितां भूतिं श्वेतपट्टरूपं चित्रणं अंगे गजस्य कुञ्जरस्य। किंविशिष्टे वनचरवध्वः किरातकान्ताः ताभिः भुक्ता सुरतस्थानीकृता कुञ्जलताभिर्हितप्रदेशा यस्मिंस्तस्मिन्।

हे मित्र मेघ, वनचराणां वनवासिनां वधूभिः स्त्रीभिः भुक्ताः कुंजा लतामंडपाः यस्मिन् एतादृशे तस्मिन् आम्रकूटपर्वते मुहूर्तं अल्पसमय स्थित्वा विश्रम्य तोयोत्सर्गात् जलवर्षणात् लघुकायत्वेन द्रुततरगतिः अतएव तत्पर आम्रकूटात् अग्रगामि वर्त्म मार्गं तीर्णं अतिक्रान्तः सन् उपलविषमे उच्चनीचपाषाणे. उच्चनीचप्रदेशरूपे विन्ध्यपर्वतस्य पादे मूले विशीर्णां इतस्ततः विविधप्रवाहैः भिन्नां रेवां नर्मदां द्रक्ष्यसि। गजस्यांगे भक्तिच्छेदैः चित्रणरूपा रचना तस्याः छेदैः भिन्नभिन्नप्रकारैः विरचितां चित्रितां भूतिं श्वेतपट्टरूपिणीं शोभां इव विषमविन्ध्याचलतटे विशीर्णां नर्मदां द्रक्ष्यसि॥ २०॥

Staying awhile on it, whose bowers are enjoyed in by the wives of foresters, and proceeding further along the track beyond it more speedily owing to the discharge of water, you will see Reva, shattered into rivulets at the foot of the Vindhya, rugged with stones and appearing like coloured figures with painted streaks on the body of an elephant

( O Cloud ! rest for a short time on that Mount Amra-Kuta, whose bowers of creepers are sported in by women of forest tribes, and proceed further. You will now be able to travel at a swifter pace, because after the discharge of rains your body will be lighter in weight. Going ahead, you will come to see the river Narmada flowing in a zigzag way at the base of the Vindhya rugged with stones, and looking like the variegated painting adorned with white stripes on the body of an elephant ) 20

तस्यास्तिक्तैर्वनगजमदैर्वासितं वान्तवृष्टि-
र्जम्बूकुञ्जप्रतिहतरयं तोयमादाय गच्छेः।
अन्तःसारं घन तुलयितुं नानिलः शक्ष्यति त्वां
रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय॥ २१॥

तोयत्यागेन लघुभूतस्यास्य पथि पथ्योपदेशार्थमाह तस्या इति। हे घन, हे मेघ, तोयं जलं गृहीत्वा अग्रतो गच्छेः। तस्याः नर्मदायाः संबन्धि कीदृशं तोयं काननकरिमदैर्वासितं सुरभितं अमुना विन्ध्याद्रेहस्याश्रयत्वमुक्तं। कीदृशैः वनमदगजैः तिक्तैः तिक्तस्वादुर्यो मदः तद्युक्तैः। कीदृक्तोयं जम्बूकुञ्जप्रतिहतरयं जम्बूवृक्षजालैः प्रतिहतः रयः वेगः यस्मिन् तत्। किंलक्षणः त्वं वान्तवृष्टि कृततोयत्यागः जम्बूकुंजप्रतिहतरयं अनेन प्रवाहस्थिरत्ववचनं। यस्मात् अतिवेगेन वहतः पयः पातुं भवान्न शक्ष्यति न प्रभविष्यति। विहितवमनादिशुद्धानां रिक्तकोष्ठत्वेन निःसारं शरीरं मरुद्भिर्भवति एतदर्थान्तरन्यासेन निरूपयति। हि अस्मात् यः कोऽपि रिक्तः क्षीणविभवः स लघुः अनादरणीयः स्यात् पूर्णता समृद्धिः निभृतत्वं गौरवाय आदरार्थं भवति। अन्यार्थे वमनविरेचनादिभिः शुद्धो मनुष्यः लघुः लघुकायः आरोग्ययुक्तः भवति ततः परं पूर्णता भोजनादिकं गौरवाय तुष्टिपुष्ट्यर्थं भवति।

हे घन मेघ, त्वं उपर्युक्तप्रकारेण जलवर्षाकरणेन अतएव वांतवृष्टिः कृतवर्षः कृतजलवमनः अर्थात् गरिष्ठजलं त्यक्त्वा पश्चात् त्वं वनमदगजैः विन्ध्यवनानां मदयुक्ताः ये गजाः तैः कृतजलस्नानेन जलक्रीडया वा तिक्तस्वादुकटुया-रसवज्जातं मदैर्वासितं सुरभितं। पुनः तटप्रदेशसंस्थैः जम्बूवृक्षाणां कुंजैः समूहैः जंबूलताभिर्वा प्रतिहतः स्थगितः अवरुद्धः रयः वेगः यस्य तत् एतादृश नर्मदायाः तोयं आदाय पीत्वा पश्चाद् गच्छेः गमिष्यसि। अन्तःसारं गरिष्ठजलनिभृतं त्वां तुलयितु धारयितुं अनिलः वायुः न शक्ष्यति न समर्थो भविष्यति। अतः गजमदरूपौषधरूपेण नर्मदायाः जलेन पुनः पूर्णता तव गौरवाय आरोग्याय भविष्यति तेन त्व मद्यः मार्गातिक्रमणं करिष्यसि॥ २१॥

Having poured out showers of rains, and taking her waters scented with the pungent rut of wild elephants, and course obstructed by thickets of Jambu trees, you should move ahead. O Cloud! the wind will not now be able to carry you, inside heavy with water. Every thing, when empty, becomes light; fullness contributes to heaviness.

(O Friend! you will have vomitted out your heavy water by showering rains Hence drink some Narmada water rendered fragrant by bitter ichor of wild elephants bathing therein and whose current is impeded by groves of Jambu trees, before you continue your journey. The wind can not now carry you, heavy with water. Deprived

of weight, everything becomes light; but when something goes in by way of food and drink, it imparts strength and stimulation In other words, laxatives drive away refuse from intestines through vomitting or stools Any light food or drink taken thereafter contributes to freshness, delight and vigour. ) 21

नीपं दृष्ट्वा हरितकपिशं केसरैरर्धरूढै-
राविर्भूतप्रथममुकुलाः कन्दलीश्चानुकच्छम् ।
दग्धारण्येष्वधिकसुरभिं गन्धमाघ्राय चोर्व्याः
सारंगास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥२२॥

नीपमिति । सारंगाश्चातकाः जललवमुचस्ते तव मार्गमध्वानं सूचयिष्यन्ति । ते हि त्वदर्पितप्रथमोदबिन्दून् आदित्सवः समुत्सुकाः पुरः प्रधावन्ति । ततो मार्गसूचकाः । तेषां मार्गः मेघागमन कुत इति सूचयति । नीपं दृष्ट्वा कदंबकुसुममालोक्य, कीदृशं तत् । हरितकपिशं नीलपीतं कैः केसरैः किंजल्कैः मकरन्दयुक्तैः अर्धरूढैः समुद्गतैः तत जलधरागमने समुल्लसति । न केवलं तदेव कन्दलीश्च कदलीरपि । किं भूताः कंदलीः अधो. आविर्भूतप्रथममुकुलाः सञ्जातनूतनस्फोटकाः क्व अनुकच्छं । कच्छं तटं अनु लक्ष्यीकृत्य निम्नांतरमपि निरूपयति । च पुनः उर्व्याः पृथ्व्याः गन्धं आमोदं आघ्राय सिंचित्वा पृथ्व्याः गंधः स्वाभाविक एव वर्षाजलकणमिश्रायाः पुनर्भूयान् भवतीति युक्तं । ग्रीष्मप्लुष्टेऽरण्यवनेषु अधिकं सुगन्धं । सारं मनोहरं गायन्ति इति सारङ्गाश्चातका भृङ्गा वा । नीपं दृष्ट्वा सरः सरोवरं गच्छन्तीति सारङ्गा मृगाः । कदलीश्चावलोक्य सारं सलिलं गच्छन्तीति सारङ्गा गजाः । ते तव मार्गं सूचयिष्यन्ति ।

हे मेघ, जललवमुचः जलबिन्दुवर्षिणः ते तव मार्गं सारङ्गाश्चातकाः सूचयिष्यन्ति । त्वत्कृतवृष्टेः बिन्दून् आदित्सवः पुरः प्रधावन्ति अनेन मार्गदर्शनं भवति । पुनः मार्गसूचकान् विवेचयति । अर्धरूढैः ऊर्ध्वं बहिर्निर्गतैः केसरैः किञ्जल्कैः तदुपरिस्थाः सुगन्धाकृष्टाः सारङ्गाः भ्रमराः तैराच्छादितं अतः हरितकपिशवर्णं नीपं दृष्ट्वा । पुनश्च अनुकच्छं जलयुक्ताधोभूमौ आविर्भूतप्रथममुकुलाः बहिर्निर्गता ये मुकुलाः फलपोटकाः तद्वत्यो याः कन्दल्यः कदल्यः ताः दृष्ट्वा । पुनश्च दग्धारण्येषु दावाग्निदग्धवनेषु जलवर्षणेन अधिकसौगन्ध्यवान् यो गन्धः स आघ्राय आकृष्टा ये सारङ्गाः हरिणाः एते सर्वे ते तुभ्यं अग्रे गमनयोग्यं मार्गं सूचयिष्यन्तीति ॥ २२ ॥

Seeing the green and brown Kadamba flowers with

half grown filaments and plantain trees manifesting their first buds along the marshes, and smelling the odour of the soil, more fragrant in the burnt up forests, the Sarangas will be pointing out the way for you, showering droplets of water

( O Cloud ! your showers of rain will bring out more fragrance from the ground in the forests The deer smelling this scent, the Chatak birds hovering to catch from the air drops of water poured out by you, the bees flying about in green brown Kadamba trees to smell their half grown filaments and elephants running in haste to eat the plantain trees on water slopes, they all will indicate the path to be pursued by you onward ) 22

अम्भोबिन्दुग्रहणरभसाश्चातकान्वीक्षमाणाः
श्रेणीभूताः परिगणनया निर्दिशन्तो बलाकाः ।
त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः
सोत्कण्ठानि प्रियसहचरीसंभ्रमालिङ्गितानि ॥ २३ ॥

इदानीं सिद्धोपकारकारित्वेन पयोदं प्रलोभयन्नाह अम्भ इति । हे मेघ, सिद्धाः प्राप्ताष्टगुणैश्वर्या देवविशेषाः त्वां मानयिष्यन्ति पूजयिष्यन्ति । किं कृत्वा त्वद्गर्जितभयेन अभीष्ट-कलत्रालिङ्गितानि आसाद्य प्राप्य । किं भूतानि सोत्कण्ठानि अभिलाषसहितानि कदा स्तनितसमये गर्जितसमये । सिद्धाः किं कुर्वन्तः बलाकाः निर्दिशन्तः कथयन्तः कया परिगणनया एक-द्वि-त्रि-आदि सङ्ख्यया । कथ भूतास्ताः श्रेणीभूताः पङ्क्तिभूताः । सिद्धाः किं कुर्वाणाः चातकान्वीक्षमाणाः । कथ भूतान् तान् अम्भोबिन्दुग्रहणरभसान् । तोयकणस्वीकारोत्सुकान् ।

हे मेघ, अम्भोबिन्दुग्रहणातुरान् चातकान् वीक्षमाणाः आश्चर्यान् पश्यन्तः । श्रेणीभूताः पङ्क्तिबद्धाः बलाकाः कुञ्जडीः परिगणनया एक-द्वि-त्र्यादिसंख्यया निर्दिशन्तः हस्तैर्दर्शयन्तः सिद्धाः सिद्धपुरुषाः स्तनितसमये तव गर्जनाकाले सोत्कण्ठानि भयोत्साहसहितानि प्रियसहचरीणां स्वाङ्गनानां सिद्धाङ्गनाभिः आलिङ्गितानि आसाद्य प्राप्य त्वां मानयिष्यन्ति तव गर्जितकारणेनैव सिद्धाङ्गनानां सोत्कण्ठालिङ्गनानि जातानि इति हेतोः तव सन्मानं करिष्यन्ति ॥ २३ ॥

Looking at the Chatakas intent to catch drops of water and pointing at the female cranes, arrayed in rows, by counting them in order, the Siddhas will welcome you on account of getting lustful embraces from their dear wives, perplexed and excited at your thunder

( O Friend ! gazing with wonder at the Chatakas flying in haste to catch the drops of water, and counting one by one the female cranes arranged in rows, the Siddhas will accord you welcome for having embraces from their wives who, struck with fear and wonder at your thunder, will seek straight the resort of their husbands by a close clasp to them. ) 23.

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः
कालक्षेपं ककुभसुरभौ पर्वते पर्वते ते ।
शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः
प्रत्युद्यातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥ २४ ॥

इदानीं पर्वतानां रमणीयतामालोक्य तत्रैव चिरं स्थास्यतीत्याशंक्य स्वकार्यविलम्बमाशङ्कमानः ततः प्रयाणाय पयोद प्रार्थयन्नाह उदिति । हे मेघ, अह ते तव कालक्षेपं कालविलम्ब गिरौ गिरौ सम्भावयामि । कथम्भूतेऽद्रौ ककुभसुरभौ अर्जुनपुष्पाणां सुगन्धिर्यस्मिस्तत्र । कीदृशस्य ते तव मदभीष्टकार्यार्थे यियासोः जिगमिषोः । अपि अतः कारणात् हे सखे हे मित्र भवान् कथमपि केनाप्युपायेन गन्तुं आशु शीघ्रं व्यवस्येत् उद्यम कुर्यात् । कथम्भूतः सन् । शुक्लापाङ्गैः मयूरैः प्रत्युद्यातः कृताभ्युत्थानः सन् । कथम्भूतैः तैः सजलनयनैः चिरकालसुहृद्दर्शनेन वाष्पपूरितनेत्रैः । किं कृत्वा । वाण्या केकाः इति ध्वनिना स्वागतीकृत्य केकारूप स्वागतमुच्चार्य ।

हे सखे मित्र, मत्प्रियार्थे मत्प्रियायाः कार्यार्थे द्रुतं जिगमिषोः अपि तव पर्वते पर्वते प्रफुल्लितानां ककुभानां अर्जुनवृक्षाणां सुगन्धे कालक्षेपं उत्पश्यामि कालक्षेपो भविष्यतीति आतुरतया सम्भावयामि । अतः केका इति शब्दैः सत्कृत्य सजलनयनैः शुक्लापाङ्गैः मयूरैः प्रत्युद्यातः सम्मुखाभ्युत्थानः सन् कथ अपि कष्टेनापि तत्स्थानं त्यक्त्वा अग्रे गन्तुं भवान् आशु व्यवस्येत् । उद्युक्तः भविष्यसीति यावे ॥ २४ ॥

O friend! I expect that though desirous of going quickly

for the sake of my beloved, you will be delayed for a time on each mountain, radiating fragrance of Kakubha flowers Greeted by peacocks with cries of welcome and eyes full of tears, you should, somehow or other, try to go ahead immediately

( O Cloud ! you desire to travel quickly to deliver my message to my wife, but I am inclined to think that some delay will be caused on mountains on the way, entranced as you will be by the fragrance of flowers of Arjun trees, growing on them Peacocks with corners of eyes white and eyes full of tears of joy will stand in your front and welcome you by their cries Despite that, prepare yourself anyhow to proceed further Fragrance or any other enticement should not detain you 24

पाण्डुच्छायोपवनवृतयः केतकैः सूचिभिन्नै-
र्नीडारम्भैर्गृहबलिभुजामाकुलग्रामचैत्याः ।
त्वय्यासन्ने परिणतफलश्यामजम्बूवनान्ताः
सम्पत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥ २५ ॥

इदानीं दशार्णदेशप्रशंसाव्याजेन दशार्णदेशान्वर्णयन्नाह । पाण्ड्विति । हे मेघ, दशार्णदेशविशेषा एवंविधा सम्पत्स्यन्ते । क्व सति त्वयि आसन्ने निकटे सति । कथम्भूता दशार्णा । केतकै कुसुमै । कथम्भूतै केतकै सूचिभिन्नै अग्रविकसितै । पाण्डुच्छायोपवनवृतय पाण्डुच्छाया ईषत्पीतयुक्तधवलच्छायायुक्ता उपवना नगरसमीपवर्तिन उद्याना तै वृतय आवृता वेष्टिता । पुन कथम्भूता दशार्णा आकुलग्रामचैत्या आकुलानि व्याप्तानि ग्रामचैत्यानि देवसदनानि वृक्षविशेषा वा येषा ते । कै नीडारम्भै पारावतादिगृहपक्षिभि कृतै नीडाना आलयाना आरम्भै । वर्षागमनात् पूर्वं गृहपक्षिण मालारूप स्वगृह रचयन्ति । येषा गृहबलिभुजा पारावतादीना एतेन अदिघ्ननाभिरामताप्रतिपान्न । पुन कथम्भूता दशार्णा परिणतफलश्यामजम्बूवनान्ता परिणतानि परिपक्वानि फलानि तै परिणतफलै श्यामा कृष्णा जम्बूवनान्ता जम्बूवनप्रान्ता येषु ते । कतिपयदिनस्थायिहंसा । कतिपयदिनानि स्थायिन स्थितिशीला हंसा येषु ते ।

हे मेघ, त्वयि आसन्ने प्राप्ते सति दशार्णसञ्ज्ञका प्रदेशा एतादृशा भवि

प्यन्ति । कीदृशाः निर्गतसूचिरूपाग्रभागैः केतकैः केतकी-केवड़ापोटकैः पाण्डुच्छायोपवनवृतयः पाण्डुवर्णकान्तियुक्तानि उपवनानि नगरनिकटवर्तिनो ये उद्यानाः तैः आवृताः । पुनः गृहबलिभुजः पारावतचटककाकादिगृहसमीपस्थायिनः पक्षिविशेषाः तेषां वर्षागमनकारणात् नीडारम्भैः मालाविरचनकार्यैः आकुला व्याप्ता ग्रामचैत्याः देवायतनानि वृक्षाश्च येषां ते । पुनः परिणतानि पक्वानि फलानि यानि श्यामानि तैः पक्वजम्बूफलैः श्यामवर्णवद्भिः जम्बूवृक्षैः युक्ताः उपवनप्रान्तभागा येषां ते । पुनः कतिपयदिनपर्यन्तं स्थायिनः भवन्ति सौन्दर्येण स्थितिं कुर्वन्ति निवसन्ति हंसा येषु ते । एतादृशा दशार्णदेशाः तव गमनेन भविष्यन्ति ॥ २५ ॥

At your approach, the Dasharna Country will have its garden fences whitened by Ketaki flowers split up at the ends; the trees or the temples in its villages will be resonant with preparations for building nests by domestic birds; the skirts of its Jambu forests will appear black due to ripe fruits and the swans will make a few days, stay there

( O friend ! going further, you will reach the Dasharna country. Hear what it will appear like at your approach. Its gardens will be hued yellowish-white by the blooming of Kevada pods open at the ends. The trees and the temples in its villages will be flocked by pigeons, sparrows and other domestic birds busy building their nests. Its Jambu forests will be beautified by dark ripe fruits. The swans will like to stay there for a few days. ) 25.

तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं
गत्वा सद्यः फलमविकलं कामुकत्वस्य लब्ध्वा ।
तीरोपान्तस्तनितसुभगं पास्यसि स्वादु यत्र
सभ्रूभङ्गं मुखमिव पयो वेत्रवत्याश्चलोर्मि ॥ २६ ॥

हे मेघ, दिक्षु देशे विशेषे सर्वभूमण्डले प्रथितं विख्यातं विदिशा इति लक्षणं नामधेयं यस्यास्तां विदिशानाम्नीं तेषां दशार्णजनपदानां राजधानीं गत्वा प्राप्य । सद्यः तत्क्षणं कामुकत्वस्य सुखान्तर्गतायाः रतिलम्पटस्य कामिनः

अविकल सम्पूर्णं फलं लप्स्यसे लब्ध्वा च पश्चात् यत्र तव गमनस्थाने वेत्रवत्या जलं पास्यतीति । कथम्भूतं जलं तीरोपान्तस्तनितसुभगं तीरोपान्ते नदीतटस्य प्रान्ते कण्ठे–काँठे इति लोके । प्रतिक्षणं जायमाना ये खलखलेति शब्दाः तैः सुभग सुन्दरं मनोज्ञं स्वादु मिष्ट मधुर, चलोर्मि प्रतिक्षणं चलाः चपलाः कल्लोलाः ऊर्मयः तरङ्गाः यस्मिन् तत् एतादृश वेत्रवतीसंज्ञाया नद्याः पयः जलं पास्यसि । कथमिव सभ्रूभङ्गं यथा कश्चित् कामी, वेत्रः कन्दुकः क्रीडायष्टिः तद्वत्याः कामिन्याः सभ्रूभङ्गं भ्रुकुटिभङ्गयुक्तं स्तनितैः तत्कालोचितशब्दैः सुभगं मनोहरं स्वादु मधुर मुखं पिबन् कामुकस्य कामिजनोपभोग्यविलासितायाः फलं लभते तद्वत् ॥ २६ ॥

Reaching its capital named Vidisha, well reputed all the quarters over, you will readily realise even the most fervent desire of a lover; you will be drinking there the sweet water, flowing with a gurgling sound at the banks of the Vetravati, restless with waves, appearing as it were a frowning face.

( O Cloud ! Vidisha, the Capital of Dasharna, is famous throughout the world Reaching it, you will accomplish the most cherished desire of a lover, as you will drink there the sweet water of the Vetravati, flowing with a gurgling sound at the banks with waves surging inside, like a lover kissing the frowning face of a youthful woman, wielding a wand in her hand to play the ball with cajoling words, befitting the occasion, being then uttered. 26

नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतो-
स्त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः ।
यः पण्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा-
मुद्दामानि प्रथयति शिलावेश्मभिर्यौवनानि ॥ २७ ॥

इदानीं विदिशाराजधान्याः पार्श्वे पादरे वर्तमानायाः वेत्रवत्याः जलपानात्पूर्वं पश्चाच विश्रांतिः क्व भाविति उपस्थितप्रश्नस्योत्तरं कथयति नीचैरिति ।

हे मेघ, तत्र विदिशाख्यराजधान्यां त्वत्संपर्कात् त्वत्समागमात् प्रौढपुष्पैः वृद्धकुसुमैः अधिरविकसितैः पुष्पयुक्तैः कदम्बवृक्षैः पुलकितं इव सजातरोमाच-

पुलकमिव नीचैः आख्यं नीचनामानं नीचा पर्वत इति प्रसिद्धं गिरिं पर्वतं विश्रामहेतोः विश्रान्त्यर्थं मार्गश्रमापनयनार्थं अधिवसेः आश्रयेथाः रात्रिवासे कुरुष्व। यो नीचैः नामा गिरिः पण्यस्त्रीरतिपरिमलोद्गारिभिः पण्यस्त्रियः पण्यांगनाः वारांगनाः ताभिः सह कृता या रतयः ताभिरुत्पन्नः सुरतसंमर्दोद्भवो यः परिमलः तं उद्गारिभिः आविष्कुर्वद्भिः शिलावेश्मभिः शिलाभिः प्रस्तरैः बद्धैः पर्वतोपरि रचितैः वेश्मभिर्भवनैः नागराणां पौरजनानां उद्दामानि उत्कटानि यौवनानि प्रथयति प्रकटयति ॥ २७ ॥

You should stay there for rest on a mountain called Nichaih, which experiences horripilation at your *touch*, in the form of Kadamba trees with full-blown flowers. The stony mansions on it—redolent of the sweet perfumes used *by prostitutes when sporting—proclaim* the unbridled youth of the city dwellers.

( O Cloud ! there is a mountain named Nichaih near Vidisha, the capital. At your approach, it will appear delighted and horripilated with Kadamba trees in full bloom. You take rest on that mountain for some time. Mansions built with stones on that mountain, emitting the fragrance of perfumes used by harlots during sexual enjoyment, disclose the youthful passions of the townsmen. ) 27.

विश्रान्तः सन् व्रज वननदीतीरजातानि सिञ्चन्
उद्यानानां नवजलकणैर्यूथिकाजालकानि ।
गण्डस्वेदापनयनरुजाक्लान्तकर्णोत्पलानां
छायादानात् क्षणपरिचितः पुष्पलावीमुखानाम् ॥ २८ ॥

हे मेघ, तत्र नीचगिरौ विश्रान्तः विगतश्रमः सन् विश्रांत्यनन्तरं व्रज अग्रतो याहि। किं कुर्वन् वननदीतीरजातानि नवानि अल्पकालोद्भवानि नदीनां तीरेषु जातानि उत्पन्नानि तृणादीनि नवजलकणैः नवजलबिन्दुभिः वर्षाभिः सिञ्चन्। तथैव मार्गे आगतानां उद्यानानां यूथिकाजालकानि यूथिकासंज्ञकाः सुगंधिपुष्पवल्लयः तासां जालकानि समूहान् मण्डपीरूपेण व्यवस्थितान् सिञ्चन्। तथैव गण्डयोः कक्षयोः कपोलयोः स्वेदस्य सूर्यतापे पुष्पावचयश्रमेण जातस्य स्वेदस्य अपनयनेन प्रमार्जनेन मुहुः लुञ्छनेन स्फेटनेन जाता या पीडा तया क्लांतानि म्लानानि कर्णोत्पलानि कर्णपरिहितकमल-

पुष्पाकारभूषणानि येषां ते तेषाम्। एतादृशानां पुष्पलावीमुखानां पुष्पावचायिकाः मालिनीस्त्रियः मालिपत्न्यः तासां मुखानां छायादानात् क्षणपरिचित मुहूर्तमुपलक्षितः सन् पश्चात् अग्रतो व्रज गच्छ ॥ २८ ॥

Having taken rest, proceed further sprinkling with drops of fresh water the showers of Jasmine creepers in the gardens and other plants grown up recently on the river banks; and acquainting yourself for a while, by providing shade, with the faces of flower-plucking women, whose ear-lotuses have faded on account of the trouble to wipe off the perspiration on their cheeks.

( O Cloud ! go ahead after taking a short rest on that Nicha Mountain On the way, sprinkle your fresh water on the grass etc. freshly grown up on river banks Also wetten with your new water the bowers of Jasmine creepers growing in the gardens on your route. By affording shade to their faces, also evince contact for a time with female gardeners, who have come to pluck flowers in the heat of the sun and whose ear-lotuses have been rendered dirty by constantly wiping off the sweat on their cheeks ) 28.

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तरस्यां
सौधोत्संगप्रणयविमुखो मा स्म भूरुज्जयिन्याः ।
विद्युद्दामस्फुरितचकितैस्तत्र पौराङ्गनानां
लोलापाङ्गैर्यदि न रमसे लोचनैर्वंचितोसि ॥ २९ ॥

इदानीं धर्मकामार्थसाधनाय उज्जयिन्या गमनं प्रति मेघं प्रवर्तयन्नाह वक्र इति।

हे मेघ, उत्तरस्यां उत्तरदिशि प्रस्थितस्य भवतः यदपि यद्यपि पन्था मार्गः वक्रः कुटिलः भवति तथापि वक्रमार्गं स्वीकृत्यापि उज्जयिन्याः सौधोत्संगप्रणयविमुखः मा स्म भूः सौधानां अत्युच्चप्रासादानां उत्संगाः उपरिभागाः आकाशिकाः अगाशीति प्रसिद्धाः तेषां प्रणयः मिलनोद्भूतः स्नेहः तद्विमुखः पराङ्मुखः मा भूयाः। अर्थात् गिरिशिखरसमाः उत्तुंगाः तव विश्रांतिक्षमा ये धवलगृहाः तेषां उत्संगैः अगाशीभिः नित्यं तव गमनागमनेन परिचयात् परस्परं निबद्धो यः प्रणयः स्नेहः तस्य विमुखः मा भूयाः सौधोत्संगान्

मिलित्वा जयन्तेति कृत्वा गच्छे । तत्र उपर्युक्तसौधोत्संगेषु उपरिभागेषु रममाणानां पौराङ्गनानां उज्जयिनीयुवतीनां विद्युद्दामस्फुरितचकितैः विद्युद्दाम्नां विद्युल्लरीणां स्फुरितैः स्फुरणैश्चकितैः तव गमनप्रकाशिका या तव विद्युल्लता तस्या स्फुरणेन भयाश्चर्यौत्सुक्यादिभावयुक्तैः अतएव लोलापांगैः लोलाः चपला चञ्चला ये अपांगाः पर्यंताः कटाक्षाः येषु तैः एतादृशैः लोचनैः नेत्रैः यदि न रमसे तर्हि त्वं वञ्चितोसि निष्फलजन्मासि इति मन्ये ॥ २९ ॥

For you travelling towards the north, the path may be circuitous; yet do not fail to amuse yourself on the palace-galleries of *Ujjayini*; you will be deceiving yourself if you are not charmed there by the eyes of city-damsels having unsteady corners and dazzled by *the flashes of lightning* streaks.

( O Cloud ! you have to travel to the north. Hence your road will be a little circuitous Still however adopt it and do not fail to see the city of Ujjain. Take delight for a while on the balconies and galleries of its lofty palatial buildings You have not to let go your contact with these high mansions as they are places to afford you rest on the way I will think it to be a mistake on your part if you will leave Ujjain without sporting with the eyes of its young women enjoying on high terraces The side glances from the unsteady corners of their eyes, startled by lightning flashes indicating your approach, must surely be availed of by you. ) 29.

वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः
संसर्पन्त्याः स्खलितसुभगं दर्शितावर्तनाभेः ।
निर्विन्ध्यायाः पथि भव रसाभ्यंतरं सन्निपत्य
स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥ ३० ॥

इदानीं उज्जयिनीं त्यक्त्वा अग्रतः प्रचलितस्य मेघस्य मार्गे आगतवत्याः नद्याः संयोगप्राप्तिरूपसम्बन्धेन मेघं प्रलोभयन्नाह वीचि इति ।

हे मित्र, निर्विन्ध्या नाम नद्याः पथि निर्विन्ध्यां प्रति गतवति मार्गे भव

गच्छ। वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणाया वीचीनां तरंगाणां कल्लोलानां य क्षोभ इतस्ततः प्रपातः प्रसर्पणं तेन स्तनिता शब्दिता ये पक्षिणः तेषां श्रेणिः पंक्तिः सैव काञ्चीगुणः मेखलाबन्धनं यस्या सा तस्याः। स्खलितसुभग उपरिभागात्पाषाणोपरि प्रपातेन सुभगं मनोहरं यथा स्यात् तथा प्रसर्पन्त्या गच्छन्त्या दर्शितावर्तनाभेः दर्शिता प्रकटिता आवर्तः जलानां भ्रमः जलानां वेगेन यो भ्रमः चक्रकुंडलसमानाकारः विभ्रमः विलासः स एव नाभिर्यस्याः सा तस्याः निर्विन्ध्यायाः निर्विन्ध्यानामनद्याः विन्ध्यपर्वतान्निर्गतायाः रसाभ्यन्तरं रसः जलं तस्य अभ्यन्तरं मध्ये सन्निपत्य सगत्य जलगर्भं प्रविश्य पश्चात् पथि भव अग्रतो मार्गे गच्छ। इत्थं तव पत्नीरूपा निर्विन्ध्या नदी त्वत्प्रार्थनारूपेण नाभेः विभ्रमं विलासं दर्शयति इदमेव त्वत्सत्काररूपं तस्या आद्यं प्रणयवचनमस्ति। प्रियेषु प्रियतमेषु अभीष्टेषु विभ्रमो हि नाभ्यादिग प्रदर्शनरूपी विलासः एव स्त्रीणां प्रणयवचनं अस्ति प्रियस्य सत्कारवचनं ह्येव अर्थात् मुखेन सत्कारं प्रार्थनावचनं ता न उच्चारयन्ति। स्त्रियः स्वमुखेन नाभीष्टं प्रार्थयन्ति किन्तु विभ्रमेण अङ्गप्रत्यङ्गदर्शनरूपविलासप्रकटनेन एव प्रार्थनां कुर्वन्ति।

यथा कश्चित्कामी निर्विन्ध्यायाः मुग्धायाः पतिसकाशगमनेन जातो यः क्षोभस्तेन स्तनिताः स्वर्णरौप्यकृता ये विहगाकारकिंकिण्यः तासां श्रेण्याः पंक्त्या रचिता या काञ्चीगुणा कटिमेखला यस्याः। सवेगं पतिसकाशगमनेन जातं यत्स्खलनं मार्गमध्ये पादाङ्गुल्याघाताः तैः सुभगं मनोहरं यथा स्यात् तथा ससर्पन्त्या गच्छन्त्या दर्शिता आवर्तयुक्ता चक्राकारा नाभिर्यस्याः तस्याः युवत्या रसाभ्यन्तरं सुरतरसमनुभूय सन्निपत्य मोदते यथा तथाभूतस्त्वमिति शेषः ॥ ३० ॥

Proceed further on your route after having an amorous intimacy with the Nirvindhya, wearing a girdle—string in the form of a row of birds chirping aloud on account of turbulent waves, flowing in a charming manner owing to stumblings, and displaying her navel—like eddies, for erotic gestures are the first expression of love by women towards *beloved persons*

( O friend, leaving Ujjain, you go along the course of River Nirvindhya Emerge yourself for a while in and taste the water of this river, coming out from Mount Vindhya, She has worn a girdle—string of rows of birds singing swee

tly on account of dashing waves. Her current is charming to look at owing to stumblings against the rocky ground. She exhibits her navel, as it were, by eddies inside. Consider this Nirvindhya to be your wife and have amorous contact with her. for exhibition of a navel is a sign of affection and words of love she has for you. Women are generally reticent in speech. A display by them of several bodily parts like navel etc, expresses their sexual urge towards beloved persons ) 30.

वेणीभूतप्रभूतप्रतनुसलिला तामतीतस्य सिन्धुः
पाण्डुच्छाया तटरुहतरुभ्रंशिभिर्जीर्णपर्णैः ।
सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती
कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥ ३१ ॥

इदानीं नदीनायिकायास्तद्वियोगदुःखसंजातविरहदशावर्णनव्याजेन तस्य कामिनीप्रियत्वं आह । वेणीति ।

हे सुभग सर्वसौन्दर्यगुणालंकृत हे मेघ, तां निर्विन्ध्यां अतीतस्य अतिक्रान्तस्य ते तव अग्रे सिन्धुः नाम नदी भविष्यति आगमिष्यति । कथंभूता सा सिन्धुः वेणीभूतप्रतनुसलिला वेणीभूत केशपाशसदृशं प्रकर्षेण स्तोकीभूतं सलिल जलं यस्याः सा । तटरुहतरुभ्रंशिभिः तटयोः रुहाः स्थिता ये तरवः तेभ्यो भ्रश्यन्तीति तथोक्तैः तीरयोः वर्तिभिः जीर्णपत्रैः तरुभ्यः पतितैः एकपत्रैः पाण्डुच्छाया धवलच्छाया कांतिर्यस्याः सा एतादृशी सा सिन्धुः नाम नदी विरहावस्थया ते सौभाग्यं व्यञ्जयन्ती प्रकटयन्ती सती वर्तते । अतः अवश्यं येन विधिना येन प्रकारेण सा कार्श्यं दौर्बल्य त्यजति परिहरति स विधिः उपायः त्वया भवता एव अवश्य उपपाद्यः घटनीयः ॥ ३१ ॥

O fortunate one, the river Sindhu with its scanty water appearing like a braid of hair, yellowish—white in colour on account of dried up leaves falling from trees on her banks, suggests, by her love-lorn condition, the good luck of yours, who have gone beyond her—the Nirvindhya. You alone have to adopt the remedy by which she will abandon her emaciation.

( O beautiful and virtuous cloud, crossing the river Nirvindhya and going further, you will come to river Sindhu Her current will be less in breadth like a woman's braid of hair She will be coloured white, owing to ripe withered leaves falling inside from huge trees on its banks She will be displaying thus, by her state of separation, your good fortune You should verily find out the means by which her leanness may disappear ) 31

प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्
पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम् ।
स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां
शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत् खण्डमेकम् ॥ ३२ ॥

इदानीं उज्जयिनीं वर्णयन्नाह प्राप्येति ।

हे मेघ, उदयनकथाकोविदग्रामवृद्धान् उदयनस्य वत्सराजस्य कथा चरित्र तद्विज्ञाने कोविदा ज्ञातेतिहासा उदयनेतिहासचतुरा ग्रामाणा वृद्धा येषु तान् । एतादृशान् अवन्तीन् अवन्तिनाम्ना प्रसिद्धान् मालवदेशान् प्राप्य । पूर्वोद्दिष्टा प्रथमकथिता श्रीविशाला लक्ष्मीसंपदैश्वर्यादिविविधप्रकारैर्विशाला विस्तीर्णां विशाला इत्यपरनाम्ना प्रसिद्धा उज्जयिनीं अनुसर गच्छ । सुचरितफले सदाचारादिधर्माणा यत् फल तस्मिन् स्वल्पीभूते पुण्याना स्तोकीभूते सति दिव स्वर्गान् गा गताना पृथिवीं प्राप्ताना नृणा शेषै अवशिष्टै पुण्यै पृथिव्या हृत आनीत कान्तिमत् प्रकाशमान दिव स्वर्गस्य खण्ड भाग इव उज्जयिनी नगरी वर्तते ॥ ३२ ॥

Having reached the Avanti country, whose old village folk are conversant with Udayana legends, approach the aforesaid City of Visala, abounding in wealth and appearing as it were a brilliant fragment of heaven, taken off by the remaining merits of the denizens of heaven who alight to the earth, when the fruit of their good deeds dwindles down

( O Cloud, reaching the Avanti country or Malwa, the old people in whose villages know well the wonderful his-

torical legend of Vasavdatta's abduction by Vatsaraj or Udayana, you do visit the very large and extensive city of Ujjain, also known by the name of Visala—resplendent with wealth, prosperity and luxury. This ujjayini shines like a lustrous patch of heaven, brought down to the earth, by the remaining merits of divine beings, descending here, when their stock of merits runs short ). 32.

दीर्घीकुर्वन् पटु मदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमंगानुकूलः
सिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ ३३ ॥

इदानीं उज्जयिनीं वर्णयन्नाह । दीर्घेति ।

हे मेघ, यत्र यस्यां उज्जयिन्यां सिप्रावातः सिप्रानामनदीस्पर्शेन आगतो वातः पवनः स्त्रीणां सुरतग्लानिं संभोगखेदं श्रमं वा हरति अपनयति । कीदृक् सिप्रावातः पटु पाटवयुक्तं सुन्दरं मदकलं हर्षमनोज्ञं सारसानां लक्ष्मणापरनामकपक्षिणां कूजितं शब्दितं दीर्घीकुर्वन् विस्तारयन् । पुनः स्फुटितकमलामोदमैत्रीकषायः प्रत्यूषेषु प्रभातेषु स्फुटितानि विकसितानि यानि कमलानि तेषां आमोदः परिमलः तेन सह मैत्री संपर्कः संयोगः तेन कषायः तुवरास्यस्वादवान् मधुरसुगन्धवान् । प्रार्थनाचाटुकारः प्रियतमः वल्लभः इव प्रार्थनायां सुरतयाच्ञायां मृदूनि प्रियाणि करोतीति अत एव अंगानुकूलः स्पर्शसुखः एतादृशः सिप्रावातः स्त्रीणां सुरतग्लानिं संभोगखेदं हरति अपनयति । प्रियतमोऽपि सारसानां कूजितं निजसुरतकूजितेन दीर्घीकरोति वर्धयति प्रियतमोऽपि अंगानुकूलः हस्तसंवाहनेन स्पर्शसुखदः भवति तद्वत् ॥ ३३ ॥

Where the breeze from the Sipra, early morning, lengthening the sweet cooing of the cranes. under intoxication. fragrant due to its contact with sweet smell of blooming lotuses, and agreeable to the body, wards off the langour of women due to sexual pleasures, like a lover proffering his request in flattering terms.

( O Cloud, in this city of Ujjain, the wind blowing from over the Sipra, prolonging the sharp notes of the cranes in

ecstacy, scented sweet and acrid owing to its contact with the perfume of lotuses up in the morning, affording pleasure at its touch like the cajoling words of a lover making his request for enjoyment, removes the sexual fatigue of women ). 33.

हारांस्तारांस्तरलगुटकान् कोटिशः शंखशुक्ताः
शष्पश्यामान् मरकतमणीनुन्मयूखप्ररोहान् ।
दृष्ट्वा यस्यां विपणिरचितान् विद्रुमाणां च भंगान्
संलक्ष्यन्ते सलिलनिधयस्तोयमात्रावशेषाः ॥ ३४ ॥

इदानीं उज्जयिनीपुरीसमृद्धिं वर्णयन्नाह । हारानिति ।

हे मेघ, त्वं तां पुरीं उज्जयिनीं आश्रय । यस्यां विपणिरचितान् हट्टस्थापितान् विपणिषु हट्टेषु चातुर्येण व्यवस्थापितान् एतान् रत्नपदार्थान् दृष्ट्वा सलिलनिधयः समुद्राः तोयमात्रावशेषाः विविधरत्नेषु गर्भितं यज्जलं तोयमात्रं जलमात्रं अवशेषं अवशिष्टं येषु ते संलक्ष्यन्ते दृश्यन्ते । अर्थात् विविधपाणिदाररत्नराशिषु गर्भितं बहुमूल्यप्रकाशकं यत्समुद्राणां जलं तत् एतेषु रत्नेष्वेव निविष्टं किमिति प्रेक्षकाणां आश्चर्यं जायते । तान् कान् कानि कानि रत्नानि रत्नाभूषणानि इत्याह । तरलाः तेजोलहरिद्योतकाः मनोहराः हारेषु जटिता बद्धपारदगुटिकास्तासां तारकवत् प्रकाशकत्वात्ताः येषु तान् । पुनः तारान् तारकवत्प्रकाशमानान् तेजोराशिमनोहरान् महामूल्यहीरवैदूर्ययुक्तान् एतादृशान् कोटिशः हारान् । कोटिशश्च शंखाश्च शुक्तयश्च ताः शंखशुक्ती । शष्पश्यामान् बालतृणवत् श्यामच्छायायुक्तहरितवर्णान्, उन्मयूखप्ररोहान् ऊर्ध्वंगताः बहिर्निर्गताः ये मयूखाः प्रकाशकिरणाः तेषां प्ररोहाः लहर्यः येषु तान् एतादृशान् कोटिशः मरकतमणीन् । विद्रुमाणां प्रवालानां भंगाः शतशः प्रवालशलाकाराशयः तान् । एतानि सर्वरत्नानि दृष्ट्वा रत्नाकराः समुद्रा एवेष जलमात्रावशिष्टाः किमिति संलक्ष्यन्ते दृश्यन्ते । अर्थात् उज्जयिन्यां हट्टेषु कोटिशः पाणीदार–बहुमूल्यानां कोटिशो रत्नानां राशयः विद्यन्ते । एतादृशीं सर्वैश्वर्यसमृद्धिधनधान्यादिसिद्धिसम्पन्नां उज्जयिनीं आश्रय दृष्ट्वा पश्चाद्गमनो गच्छ ॥ ३४ ॥

Where, on seeing crores of resplendent necklaces inlaid with shining mercurial beads, conches, shells, emeralds dark green like tender grass and emitting rays of lustre, and pie-

ces of corals stocked for sale in its market, one is led to think of oceans as mere receptacles of water.

( The wealth and the grandeur of Ujjayini, the Cloud is now asked to observe. In its shops, there are exposed for sale crores of necklaces inlaid with star—like shining gems and mercurial beads, conches, crystals, emeralds of dark green colour like fresh grass, shooting their rays upwards, precious pieces of corals and a lot of other jewels. It appears there—from as of all the jewels of the oceans come over in this Ujjain making them gemless with nothing left in them except water. ) 34.

प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे
हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः ।
अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाट्य दर्पा-
दित्यागन्तून् रमयति जनो यत्र बन्धूनभिज्ञः ॥ ३५ ॥

पुनः उज्जयिन्याः प्राचीनेतिहासेन महत्त्वं वर्णयन्नाह । प्रद्योतेति ।

हे मेघ, यत्र यस्यां उज्जयिनीनगर्याम् अवन्तीदेशे वत्सराजः वत्सदेशनृपः उदयनः प्रद्योतस्य प्रद्योतनाम्नः उज्जयिनीभूपतेः प्रियदुहितरं प्रियपुत्रीं वासवदत्तां जह्रे जहार । अत्र देशे तस्य प्रद्योतभूपतेः एव तालद्रुमवनं ताडवृक्षाणां अरण्यं हैमं सुवर्णमयं अभूत् । अत्र प्रदेशे किल अवश्यं नलगिरिः एतन्नामा महान् प्रचण्डकायः प्रसिद्धहस्ती दर्पात् गर्वपूर्वकं स्तम्भं उत्पाट्य भूम्या उद्घृत्य उद्भ्रान्तः समन्तात् बभ्राम । यत्र उज्जयिन्यां आगन्तून् देशाटनार्थं यात्रार्थं देशान्तरादागतान् बन्धून् प्रजाजनान् अभिज्ञः जनः प्राचीनकथाकुशलो मार्गदर्शको मनुष्यः इति उपर्युक्ताभिरन्याभिर्वा कथाभिः रमयति क्रीडयति रंजयति ॥ ३५ ॥

Vatsaraj abducted here the beloved daughter of Pradyota; here too was the golden palm tree forest of that very king, here wandered about the elephant Nalagiri uprooting his post in madness. Well-informed persons delight their relatives, visiting this place with such details.

(The author now describes the dignity of Ujjain by providing ancient details. O cloud, Vasavdatta, the beloved

daugter of king Pradyot was abducted here by king Udayana, the Lord of the Vatsa country The golden palm—tree forest of that same king Pradyota was too situated in this part The mighty elephant Nalagiri, uprooting his large post from the ground in madness, had roamed about this place People visiting Ujjain, whether on travel or pilgrimage, are regaled with such correct historical details by people well conversant with them

Note I —The word 'Haima' conveys the sense of imparting coolness To state otherwise, by drinking the juice of the palm tree the brain, the heart and the body become cool and the fatigue becomes removed Sitting in its dense shade too gives the same effect The juice of the palm tree is also useful for Rasasiddhi or alchemic experiments With Parad Siddhi being accomplished thereby, heaps of gold can be obtained, The forest of palm Trees can thus be compared with gold ) 35

जालोद्गीर्णरुपचितवपुः केशसंस्कारधूपै-
र्बन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ।
हर्म्येष्वस्याः कुसुमसुरभिष्वध्वखिन्नान्तरात्मा
नीत्वा खेदं ललितवनितापादरागाङ्कितेषु ॥ ३६ ॥

हे मेघ, अस्या उज्जयिन्या कुसुमसुरभिषु पुष्पसमूहै सुगन्धितेषु, ललितवनितापादरागाङ्कितेषु ललिता मनोहरा या वनिता तरुण्य तासा पादरागै चरणेषु अलक्तारुणिमाभिरगै अङ्कितानि चिह्नितानि येषु एतादृशेषु हर्म्येषु धवलगृहेषु जालोद्गीर्णै जाला जालिका गवाक्षा तेषा विवराणि तेभ्य आलभ्य उद्गीर्णा निर्गता तै । केशसस्कारधूपै केशाना मूर्धजाना य सस्कार सौगन्ध्यप्रतिपादनक्रिया तदर्थं कृता सुगन्धितपदार्थाना धूपा तै । उपचितवपु पुष्टशरीर । पुन बन्धुप्रीत्या सुहृत्स्नेहेन भवनशिखिभि हर्म्यमयूरै दत्तनृत्योपहार दत्त वितीर्ण नृत्य एव उपहार पूजा अतिथि सत्कारो यस्य स । पुन अध्वखिन्नान्तरात्मा मार्गपरिश्रमेण खिन्नचित्त त्व खेद नीत्वा श्रम नीत्वा व्यपनीय विश्रम्य पश्चात् शङ्करस्य महाकालस्य स्थान याया इति अग्रे सम्बन्ध ॥ ३६ ॥

Increased in volume by hair-toilet incenses emerging from the latticed windows, with a present of dance offered to you by domestic peacocks out of fraternal affection, and having refreshed yourself from the exhaustion of the journey in the lofty buildings—scented with flowers and bearing the imprint or red lac from the feet of beautiful ladies,

( Oh friend, your body will be fattened by fragrance of incenses, used for hair toilet and coming out from lattices Domestic peacocks having brotherly affection, will offer you a welcome by their dancing You should remove the fatigue of the journey by taking rest for a time in the lofty mansions of this city of Ujjain, fragrant with flowers and bearing the marks of red lac form the feet of beautiful young women.

Thereafter you may proceed to the temple of Lord Mahakaleshwara. ) 36.

भर्तुः कण्ठच्छविरिति गणैः सादरं वीक्ष्यमाणः
पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डीश्वरस्य ।
धौतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-
स्तोयक्रीडानिरतयुवतिस्नानतिक्तैर्मरुद्भिः ॥ ३७ ॥

उपर्युक्तप्रकारेण गतश्रमस्त्वं भर्तुः स्वस्वामिनः शंकरस्य कण्ठच्छविः इति कंठस्य एव छविः कांतिर्यस्यासौ शंकरकंठकांतिसदृशः श्यामवर्ण इति गणैः शंकरस्य गणैः भक्तैः सादरं सम्मानपूर्वकं वीक्ष्यमाणः त्वं, कुवलयरजोगन्धिभिः कुवलयानि नीलकमलानि तेषां रजः परागः तद्गन्धिभिः तस्य गंधयुक्तैः । पुनः गंधवत्याः युवतीनां स्नानेन सुगन्धयुक्तायाः सिप्रानद्याः तोयक्रीडानिरतयुवतिस्नानतिक्तैः तोयस्य जलस्य या क्रीडा तस्यां निरताः मग्नाः युवतयः तासां स्नानैः तिक्तस्वादुसुरभयः येषां तैः । एतादृशैः मरुद्भिः पवनैः धौतोद्यानं धौतं स्वच्छं उद्यान वन यस्य तत् । त्रिभुवनगुरोः स्वर्गमृत्युपाताललोकानां स्वामिनः त्रैलोक्यनाथस्य चण्डीश्वरस्य पार्वतीपतेः पुण्य पवित्रं कल्मषपापहारि धाम धर्मभवनं मन्दिरं यायाः गच्छेः ॥ ३७ ॥

Respectfully looked at by Shiva's attendants, since you resemble their master's neck in colour, you should go to the

holy temple of the Lord of the three worlds, the—Chandishwara, which has its garden fanned by breezes from the Gandhavati, fragrant with the pollen of blue lotuses and with bathing-perfumes of young women engagad in sporting in its waters

( Oh Friend, when you will move onwards in Ujjain, the attendants or devotees of Lord Shiva will look at you *with respect, for your colour is the same as that of the neck* of their master, Visit there the holy temple of Shri Mahakaleshwar God Shankar, the lord of the three worlds, worshipped by all and the husband of Parvati, The gardens about this temple are being shaken by breezes from the Sipra, scented with pollen of blue lotuses and tasting acrid on account of baths of young women, sporting in its waters ) 37.

अप्यन्यस्मिन् जलधर महाकालमासाद्य काले
स्थातव्यं ते नयनविषयं यावदत्येति भानुः ।
कुर्वन् सन्ध्याबलिपटहतां शूलिनः श्लाघनीया-
मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥ ३८ ॥

इदानीं महाकालमन्दिरे पुण्यप्राप्तिं वर्णयन्नाह । अप्यन्येति ।

हे मेघ अन्यस्मिन् अपि काले कस्मिश्चिदपि समये मध्याह्नादौ मध्याह्नोत्तरे वा महाकालायतनं आसाद्य प्राप्य यावत् भानुः सूर्यः ते तव नयनविषयं दृक्पथ न अत्येति न अतिक्रामति न अस्त गच्छति तावत्कालं तत्र त्वया स्थातव्यं । सन्ध्याबलिपटहतां कुर्वन् प्रतिदिनं सन्ध्याया सायकाले शूलिनः महादेवस्य संपाद्यमानः बलिः पूजानैवेद्यादिविधिः तन्निमित्त श्लाघनीयां प्रशस्यां रमणीयां पटहतां पटहः भेरी-नगारा-नामक वाद्यविशेषः तद्भावं कुर्वन् आमन्द्राणां गम्भीराणां गर्जितानां अविकलं समस्तं फलं लप्स्यसे प्राप्स्यसे ॥ ३८ ॥

O Cloud, even if you reach the Mahakal at any other time, you should stay there till the sun passes beyond the range of eyes Serving the laudable purpose of a drum, soun-

ded at the time of the evening adoration of Shiva, you will be getting an ample reward for your rumbling thunders.

( O Cloud, you may reach the Mahakal temple by noon, afternoon or any other time; but you should wait there till sun-set; for in the evening when the worship of Lord Shankar is gone through with all ceremonial rites, you play the praiseworthy part of a drum Or give out your beautiful thunder then, mixing with the noisy beat of drums You will get thereby the complete fruit of your deep thunderings ) 38

पादन्यासक्कणितरशनास्तत्र लीलावधूतै-
रत्नच्छायाखचितवलिभिश्चामरैः क्लान्तहस्ताः ।
वेश्यास्त्वत्तो नखपदसुखान् प्राप्य वर्षाग्रबिन्दू-
नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान् कटाक्षान् ॥३९॥

इदानीं महाकालमन्दिरे ऐहिकफलप्राप्तिमप्याह । पादेति ।

हे मित्र, तत्र महाकालमन्दिरे तदा संध्यासमये पूजावसरे वेश्याः स्त्रियः देवविलासिन्यः त्वयि कटाक्षान् मोक्ष्यन्ते भवन्तं कटाक्षैः अवलोकयिष्यन्ति इति वर्णयति । पादन्यासक्कणितरशनाः पादन्यासैः चरणनिक्षेपैः क्वणिताः ध्वनिताः रशनाः कटिमेखलाः पादझांकराः यासां ताः । लीलावधूतैः लीलया विशेषाभिनयेन अवधूतैः आन्दोलितैः । रत्नच्छायाखचितवलिभिः रत्नानां छायाभिः शोभाभिः खचिता व्याप्ता वलयः दण्डा येषां तैः । 'वलिश्चामरदण्डोपि गृहदारुमसंश्रये ।' एतादृशैः चामरैः क्लान्तहस्ताः मुहुश्चामराणां विशेषलीलया आन्दोलनेन क्लान्ताः श्रान्ता हस्ताः यासां ताः वेश्याः देवविलासिन्यः त्वत्तः त्वत्समीपात् नखपदसुखान् वल्लभकृतनखक्षतस्थानसुखकारिणः वर्षाग्रबिन्दून् प्रथमजलकणान् आसाद्य प्राप्य ताः मधुकरश्रेणिदीर्घान् भ्रमरावलिगुरुतरान् कटाक्षान् त्वयि मोक्ष्यन्ते भवन्तं कटाक्षैः अवलोकयिष्यन्ति ॥ ३९ ॥

There, having received from you the first drops of rain soothing to nail-marks, the courtesans, whose girdle jingles in brisk movements of the feet and whose hands are tired by gracefully waving the Chamaras with handles inlaid

with lustrous gems, will cast at you long oblique glances resembling rows of bees, [ In the Mahakal temple, the cloud could also enjoy the worldly happiness ]

( O Friend, in that temple of the Mahakal, there will be dancing girls, whose girdles and anklets will be tinkling during the dance and whose hands will be wearied by playfully fanning the Chamars with handles adorned with the lustre of jewels The firstdrops of water showered by you will soothe the nail-marks, inflicted on their bodies by lovers Hence liking you much, they will cast at you side—glances, long as the rows of bees. ) 39.

पश्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः
सान्ध्यं तेजोविकसितजपापुष्परक्तं दधानः ।
नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां
शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ॥ ४० ॥

इदानीं गौरीसमाधानप्रकारान्तरमप्याह । पश्चादिति ।

हे मेघ, पश्चात् बलिपूजाऽऽरातिकक्रियासमये पटहरूपां कर्णमधुरगर्जनाकरणानन्तर पशुपतेः शंभोः नृत्यारंभे ताण्डवप्रारभे नर्तनावसरे उच्चैर्भुजतरुवनं उच्चैः ऊर्ध्वं कृताः भुजा एव तरवः तेषां वनं मण्डलेन मण्डलाकारेण प्रतिबिम्बेन अभिलीनः आश्रितः । पुनः विकसितजपापुष्परक्तं विकसितं उभिद्रं जपाकुसुमं तद्वत् रक्तं लौहित्यं सान्ध्यं संध्याकालीनं तेजः दधानः बिभ्राणः । पुनः शान्तोद्वेगस्तिमितनयन शान्तः उद्वेगो गजचर्मावलोकनभयं ययोस्ते अत एव स्तिमिते निश्चले नयने यस्मिन् कर्मणि यथा स्यात् तथा भवान्या पार्वत्या दृष्टभक्तिः दृष्टा भक्तिर्यस्य सः ईदृशः त्व आर्द्रनागाजिनेच्छां हर । आर्द्रं शोणितार्द्रं यत् नागाजिन तस्य इच्छां रुधिरक्लिन्नगजासुरचर्माभिलाषं हर प्रापय पूरय ॥ ४० ॥

Then, clinging in a circular fashion to the raised arms of Shiva resembling a tree-forest, and assuming the red twilight glimmer of a Japa flower freshly bloomed, you do remove, at the start of the dance, the craving of the Lord of Beasts for the wet skin of an elephant—Your devotion

being observed by Parvati with eyes steady and tranguil without dejection.

( O Cloud, after playing the part of a drum in the evening worship of Lord Shiva, overhang yourself in a circular way over the raised arms of God Shanker, appearing like a forest of trees, when His Tandav–dance commences. Adopt then the colour of the twilight, blood–red like a Jasud flower in bloom, thereby fulfilling the Lord's desire to wetten and redden the elephant–hide worn by him. This type of your devotion will be watched at by Parvati. with eyes peaceful after the removal of fear. In other words, you take over the form full–red in colour as a twilight and encircle Lord Shiva while dancing. When your red reflection will fall on the elephant–hide worn by God Shankar and your drops of rain too do the same, the skin will appear wet and as if soaked with blood, Parvati will thereby be led to think that Shankar has put on the skin of Gajasur recently killed. This will pacify her fear and dejection. Seeing your devotion of this kind, she will be pleased with you. ) 40.

गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः ।
सौदामिन्या कनकनिकषस्निग्धया दर्शयोर्वीं
तोयोत्सर्गस्तनितमुखरो मा स्म भूर्विक्लवास्ताः ॥ ४१ ॥

हे मेघ, तत्र उज्जयिन्यां नक्तं रात्रौ सूचिभेद्यैः अतिगहनैः तमोभिः अन्धकारैः रुद्धालोके रुद्धः निरुद्धः स्तम्भितः आलोकः दृष्टिप्रसारः यस्मिन् सः तस्मिन् एतादृशे नरपतिपथे राजमार्गे रमणवसतिं वल्लभावासं गच्छन्तीनां प्रयान्तीनां कनकनिकषस्निग्धया कनकस्य निकषः अतिकृष्णः 'कसोटी' पाषाणः तस्योपरि कृता या स्निग्धा प्रकाशमाना रेखा यथा, स्वर्णरेखायुक्तकसोटीपाषाणमनोज्ञया सौदामिन्या विद्युता उर्वीम् पृथ्वी दर्शय गमनमार्गं दर्शय । तदा विद्युता मार्गदर्शनसमये तोयोत्सर्गस्तनितमुखरो मा स्म भूः, तोयस्य जलस्य उत्सर्गः त्यजनम् तद्युक्तं यत् स्तनितं गर्जनं तेन मुखरः वाचालः शब्दायमानः

मा स्म भूः । कुतः वृष्ट्या गर्जितेन च ताः योषितः विक्लवाः भीरवः स्युः भविष्यन्ति । अथवा ताः विक्लवाः भीरवः सन्ति, पुनः अन्धकारः ताः भयाकुलाः करोति तदा तव वृष्ट्या गर्जनया च विशेषभयाकुलाः भविष्यन्ति, अतस्त्वं ताः विद्युता राजमार्गं दर्शयन् वर्षणयुक्तां गर्जनां मा कुरु ॥ ४१ ॥

There, when, the royal road is obstructed from vision by dense darkness, point out, by your lightning, glistening like a streak of gold on a touch-stone, the path to women *going to their lovers,* abodes at *night,* Make *not then* the noise by your thunder and downpour of water, since they are nervous

( O Cloud, in that city of Ujjain when nothing can bo seen on the high way owing to dense darkness, you show, by your flashes of lightning—appearing like a streak of gold *on a smooth black touch-stone—the path to women, repai*ring to their lovers' residence at night Be careful not to thunder and shower your water at that time It will inspire fear in them They are by nature timid The darkness of the night makes them nervous Added to this, if you will rain and thunder, they will be more confused and greatly afraid Hence remain silent and guide them to their path by your lightning ) 41

तां कस्यांचिद् भवनवलभौ सुप्तपारावतायां
नीत्वा रात्रिं चिरविलसनात् खिन्नविद्युत्कलत्रः ।
दृष्टे सूर्ये पुनरपि भवान् वाहयेदध्वशेषं
मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥ ४२ ॥

इदानीं अग्रतो गमनाय मेघं अभ्यर्थयन्नाह । तामिति ।

हे मेघ, चिरविलसनात् चिरं बहुसमयपर्यन्तं तया सह विलसनं विलासः क्रीडा तस्मात् खिन्नविद्युत्कलत्रः खिन्ना श्रान्ता विद्युत् एव कलत्रं प्रिया यस्य सः भवान् कस्यांचित् सुप्तपारावतायां सुप्ताः निद्रायमाणाः पारावताः यस्यां सा तस्यां भवनवलभ्यां सौधधवलगृहोपरिभूमिकायां तां रात्रिं नीं या सूर्ये दृष्टे सति सूर्योदये जाते सति पुनः अपि अध्वशेषं वाहयेत् अय-

शीघ्रं मार्गं उल्लंघयेत् ततः पुनः प्रयाणं कुरु । सुहृदां मित्राणां अभ्युपेतार्थकृत्याः अभ्युपेतं स्वीकृतं अर्थकृत्यं निर्धारितकार्यं यैस्ते, अंगीकृतकार्यनिष्पादनोत्सुकाः पुरुषाः न मन्दायन्ते न शिथिलीभवन्ति न विलम्बन्ते ॥ ४२ ॥

Having passed that night on *some* lofty mansion roof, where pigeons are asleep, you, whose wife the lightning is fatigued by sporting for a long time, should proceed ahead on your remaining journey, when the sun is seen again. Verily, those who have undertaken a mission from their friends never delay

( O Cloud, by dangling with you for a long time, your wife—the lightning—should also have been tired, So take rest for that whole night on the roof of some high building, where pigeons are lying asleep in their nests. Resume your journey, when the sun rises again the next day; for enthusiastic per ons, who have undertaken *their friends*, never show slackness in accomplishing it. ) 42.

तस्मिन् काले नयनसलिलं योषितां खण्डितानां
शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु ।
प्रालेयास्रं कमलवदनात् सोऽपि हर्तुं नलिन्याः
प्रत्यावृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः ॥ ४३ ॥

हे मेघ, तस्मिन् काले प्रभातसमये तत्र प्रयाणसमये प्रणयिभिः वल्लभैः खण्डितानां दुःखानां योषितां स्त्रीणां नयनसलिलं नेत्रजलं शान्तिं नेयं शमनीयं स्यात्. अतः कारणात् त्वं भानोः वर्त्म सूर्यस्य मार्गं आशु शीघ्रं त्यज सूर्यस्याग्रतो मा भूः । सोऽपि भानुः अपि नलिन्याः पद्मिन्याः कमलवदनात् पद्मरूपात् प्रालेयास्रं प्रालेय तुषार एव अस्र अश्रु जलं हर्तुं प्रत्यावृत्तः पुनरागतः त्वयि कररुधि किरणरोधिनि सति अनल्पाभ्यसूयः अनल्पा अधिका अभ्यसूया विद्वेषः प्रकोपः यस्यासौ स्यात् भविष्यति ॥ ४३ ॥

The tears of disappointed women require to be assuaged at that time by lovers So at once avoid the path of the sun; because when he has returned *to remove tears of dew* from a lotuslike face of a lotus creeper, he will be extremely angry with you, obstructing his rays.

( O Cloud, in the morning when you depart, do not obstruct the path of the rising sun, for wives who are dejected because of day-break, wish that tears on their faces be dried out by the rays of the sun The rising sun also will be in haste to throw his rays to wipe off tears in the form of dew drops on the face of his wife—the lotus creeper The sun will be very angry with you, if you will be an obstacle in this action, being performed by him ) 43

गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने
छायात्मापि प्रकृतिसुभगो लप्स्यते ते प्रवेशम् ।
तस्मादस्याः कुमुदविशदान्यर्हसि त्वं न धैर्या-
न्मोघीकर्तुं चटुलशफरोद्वर्तनप्रेक्षितानि ॥ ४४ ॥

इदानीं मार्गे आगताया गभीरानामनदीरूपिणीनायिकाया सयोगलाभ वर्णयन्नाह । गभीरेति । हे मेघ कस्यचित् प्रकृतिसुभगस्य स्वभावसुन्दरस्य पुरुषस्य छायात्मापि चित्रादलिखितरूपमपि गभीराया अप्रकटितमनोभावाया स्त्रिया प्रसन्ने प्रीतियुक्ते सानुरागे चेतसि मनसि प्रवेश लभते प्रविशति । तद्वत् तव मार्गे आगताया गभीरानामनद्या प्रसन्ने अतीव निर्मले पयसि जलप्रवाहे ते तव प्रकृतिसुभग छायात्मापि छायास्वरूपी आत्मा अपि प्रवेश लप्स्यते प्रवेश प्राप्स्यते । तस्मात् छायाद्वारा गभीराया तव स्त्रिया प्राप्ते त्वया लब्धसयोगत्वात् अस्या कुमुदविशदानि कमलवत प्रकाशितानि मुक्तासमानकातियुक्तानि चटुलशफरोद्वर्तन चटुलानि चचलानि गमनागमनक्रियया अस्थिराणि शफराणा मत्स्याना उद्वर्तनयुक्तानि प्रेक्षितानि चपलमत्स्यपरावर्तनावलोकितानि त्वदागमनेन वर्षाबिन्दुप्रपातोत्सुकानि मोघीकर्तुं निष्फलानि निरुत्साहानि कर्तुं न अर्हसि । धैर्यात् अल्पमपि धैर्यमवलम्ब्य वृष्ट्या सफलीकृत्य पश्चादग्रतो याया इति भाव ॥ ४४ ॥

Even your naturally attractive reflection will gain entrance into the clear waters of the Gambhira, as into a pure mind, hence it does not befit you to render futile, through insolence, her lotus-like bright glances, in the form of swift springing up of the fish

( O Cloud, the image of handsome person naturally finds a place in the affectionate heart of a woman, sobre in

temperament and not allowing her sexual desires to be exposed. Likewise, your beautiful reflection will have an easy entrance in the clear-waters of the Gambhira river on your way. You and the river being thus united as a husband and a wife, do not fail to appreciate the quick glances of the fish, shining as lotus-like pearls and looking at you in the hope to get raindrops, as you approach. Stay awhile, pour forth your showers on it and move further. ) 44.

तस्याः किंचित् करधृतमिव प्राप्तवानीरशाखं
हृत्वा नीलं सलिलवसनं मुक्तरोधो नितंबम् ।
प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि
ज्ञातास्वादो विपुलजघनां को विहातुं समर्थः ॥ ४५ ॥

इदानीं भूयोपि तस्या विलासैः पयोदं प्रलोभयन्नाह । तस्या इति ।

हे सखे, हे मित्र प्राप्तवानीरशाखं प्राप्ताः वानीरशाखाः वेतसशाखाः एव हस्ताः यस्य तत् । अत एव किंचित् शिथिलं मन्दवेगवत् । अत एव करधृतं इव हस्तावलम्बितं इव स्थितं । नीलं अगाधत्वात् कृष्णाभासं । पुनः मुक्तरोधोनितम्बं मुक्तः नग्नः रोधः तटप्रदेश एव नितम्बः कटिपश्चाद्भागः येन तत् एतादृशं तस्याः गंभीरायाः सलिलं एव वसनं पानीयवस्त्रं हृत्वा पश्चात्कृत्य लंबमानस्य अधोगतस्य ते तव प्रस्थानं गमनं प्रयाणं कथमपि महता कष्टेन भावि । ज्ञातास्वादः आस्वादितरसः सन् विपुलजघनां विपुला विस्तीर्णा पृथ्वी कटितटी यस्यास्तां स्त्रियं विहातुं कः पुरुषः समर्थः स्यात् न कोपि ॥ ४५ ॥

Having removed her dark-blue watery garment, slipped away from hips in the forms of banks and slightly held up by hand as it were since reaching the branches of canes, O friend, the departure of you, hanging low, will take place with-difficulty. Having once enjoyed the taste, who will be able to forego a woman with broad hips ?

( O friend, after removing the watery garb of the river Gambhira, dark blue on account of her great depth, slipped away as to expose the hips but held up as it were by hands in the form of reeds checking the fall, you, hanging low,

will–experience great difficulty in leaving that place. This is what I believe, which man will be able to abandon a woman, whose bodily part below the waist is comely and well–knit with clothes partially slipped away. ' 45.

त्वन्निष्यन्दोच्छ्वसितवसुधागंधसम्पर्करम्यः
स्रोतोरंध्रध्वनितसुभगं दंतिभिः पीयमानः ।
नीचैर्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं
शान्तो वायुः परिणमयिता काननोदुम्बराणाम् ॥ ४६ ॥

इदानीं अनुकूलवायोराश्लेषं सूचयन्नाह । त्वन्निति ।

हे मेघ, त्वन्निस्यन्दोच्छ्वसितवसुधागन्धसम्पर्करम्यः तव यः निस्यन्दः जल वर्षणं तेन उच्छ्वसितायाः बाष्पं उद्वमन्त्याः वसुधायाः सुगंधस्य संसर्गेण रमणीयः मनोज्ञः । पुनः दंतिभिः हस्तिभिः स्रोतोरन्ध्रध्वनितसुभगं स्रोतसां रन्ध्राणि नासिकाछिद्राणि तैः यत् ध्वनितं शब्दितं तेन सुभगं यथा स्यात् तथा पीयमानः । पुनः काननोदुम्बराणां वनेषु स्थिता उदुम्बरवृक्षा तेषां फलानि ऊंबराणि अजीराणि परिणमयिता पाचयिता पक्वानि कुर्वन् एतादृशः शान्तः शीतलः वायुः देवपूर्वं गिरिं देवगिरिनामानं पर्वतं प्रति जिगमिषोः यियासोः गन्तुमुत्सुकस्य ते तव नीचैः वास्यति शनैस्त्वा वीजयिष्यति ॥ ४६ ॥

Pleasant on account of its contact with the odour of the earth refreshed by your showers, being drunk by the elephants charmingly with trunks grunting, the cool breeze, which ripens the forest figs, will be blowing gently below you, desirous of reaching the Devagiri.

( O friend, when you will prepare yourself to start for Devagiri, the cool wind, agreeable on account of its contact with the hot smell emerging from the earth after your showers, and appearing beautiful with the grunting of the trunks of the elephants and which ripens the Udumbar fruits in the jungle, will gently fan you. ) 46.

तत्र स्कन्दं नियतवसतिं पुष्पमेघीकृतात्मा
पुष्पासारैः स्नपयतु भवान् व्योमगंगाजलार्द्रैः ।

रक्षाहेतोर्नवशशिभृता वासवीनां चमूना-
मत्यादित्यं हुतवहमुखे संभृतं तद्धि तेजः ॥ ४७ ॥

इदानीं तत्र देवगिरौ स्कन्ददेवस्य पूजनलाभं वर्णयन्नाह । तत्रेति ।

हे मेघ, तत्र देवगिरौ नियतवसतिं निश्चितनिवासं सदा सन्निहितं स्कन्दं कुमारं कार्तिकस्वामिनं, पुष्पमेघीकृतात्मा पुष्पाणां मेघः जलदः पुष्पमेघः तद्रूप एव कृतः आत्मा स्वरूपं येन सः ईदृशः भवान् व्योमगंगाजलार्द्रैः आकाशगंगायाः जलैः आर्द्रैः पुष्पाणां आसाराः वृष्टयः तैः पुष्पासारैः स्नपयतु अभिषिञ्चेत् । वासवीनां ऐन्द्रीणां चमूनां इन्द्रस्य सेनानां रक्षाहेतोः रक्षानिमित्तं नवशशिभृता नवः द्वितीयायाः यः शशी चंद्रः तं अलङ्काररूपेण धारयता चन्द्रमौलिना हुतवहमुखे अग्निमुखे सभृतं धृतं यत् तेजः निजवीर्यं तदसौ शरवणभवो भगवान् स्कन्दः अस्ति । तारकासुरसंहारार्थिना हरेण हैमवत्यां पुत्रमुत्पादयतो वद्धाम वीर्यं धर्तुं अशक्नुवन्त्या सत्यां शिखिमुखे निक्षिप्तं अतस्तं शिखिवाहनः अग्निभूरित्यामनन्ति । तदेनमसाधारणशक्तिधरं कुमारमुपत्रयतस्ते शिवाः सन्तु पन्थान इति ॥ ४७ ॥

Assuming the form of a flowery cloud, you should bathe Skanda, who has decided his residence there, with floral showers, soaked with waters of celestial Ganges; for he is the supra solar lustre, placed by Shiva bearing the new moon, in the mouth of Fire to protect Indra's armies.

(O Cloud, Kartik Swami always stays at Devagiri. Adopt the form of a flowery cloud, and go through his worship with a tribute of flowers, wet with the waters of heavenly Ganges. This Skanda or Kartik Swami is none else but His own Superior lustre placed in the mouth of Fire by Lord Shankar, bearing the crescent moon on head, to afford protection to Indra's armies By worshipping this Kartik Swami, possessed of powers remarkable, your onward journey will be free from obstacles ) 47.

ज्योतिर्लेखावलयि गलितं यस्य बर्हं भवानी
पुत्रप्रेम्णा कुवलयदलप्रापि कर्णे करोति ।

धौतापांगं हर शशिरुचा पावकेस्तं मयूरं
पश्चादद्रिग्रहणगुरुभिर्गर्जितैर्नर्तयेथाः ॥ ४८ ॥

हे मेघ, यस्य मयूरस्य ज्योतिर्लेखावलयि, ज्योतिष तेजस लेखा पङ्क्तय तासा वलयानि चन्द्रिकानि विद्यन्त यस्य तत् एतादृश गलित स्वयमेव पतित न बलादुद्धृत । पुन कुवलयदलस्पर्धि नीलोत्पलदलेन सह स्पर्धते इति ईदृश बर्हं पिच्छ भवानी पार्वती पुत्रप्रेम्णा पुत्रस्नेहेन पुत्रवात्सल्येन कर्णे करोति स्वकर्णे धारयति । स्वपुत्रस्याय मयूरो वाहनमिति तत्पिच्छ पुत्रस्नेहेन कर्णोपरि धारयति । पश्चात् पुष्पवर्षया कृतपूजनानन्तर हरशशिरुचा शङ्करस्य चन्द्र तस्य रुक् चन्द्रिका तत निर्गतामृतजलेन धौतापाग क्षालित नेत्रान्त, पावके पावकस्य अग्ने अपत्य पुमान् पावकि स्कन्द तस्य त मयूर, अद्रिग्रहणगुरुभि अद्रे देवगिरिपर्वतस्य ग्रहण प्रतिच्छन्द तेन गुरुभि वृद्धिगतै गर्जितै नर्तयेथा नाटयेथा ॥ ४८ ॥

Thereafter, by your thunderings, deeply echoing in the *mountain, you should cause to dance that peacock of* Kartikeya, whose corners of eyes are illumined by the lustre of Shiva's moon and whose dropped feather, encircled with streaks of lustre, Parvati puts on her ear instead of a blue lotus petal, through affection for her son.

( *Oh cloud, a feather of that Kartik Swami's peacock,* having circles of variegated lines of lustre, bright with moon light, fallen off by itself and resembling a blue lotus, is worn by Parvati on her ear, out of love for her son After worshipping Kartik Swami, you should cause to dance by *your rumblings, deeply echoing in Devagiri,* that peacock of Skanda, whose eyes are bathed white by nectar-like water dripping from moonlight on Shiva's head ) 48

आराध्यैनं शरवणभवं देवमुल्लङ्घिताध्वा
सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्मुक्तमार्गः ।
व्यालम्बेथाः सुरभितनयालम्भजां मानयिष्यन्
स्रोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्तिम् ॥ ४९ ॥

इदानी देवगिरि त्यक्त्वाग्रे प्रयातस्य हितमुपदिशन्नाह । आराध्येति ।

हे मेघ, शरवणभवं शराणां वनं शरवणं तत्र भवः जन्म यस्यासौ तं देवं भगवन्तं एनं स्कन्दं, आराध्य संगीतादिभिः स्तुत्वा उपास्य आकाशमार्गे स्वस्थानं प्रयातैः वीणिभिः वीणाभिः वल्लकीभिः संयुक्तैः सिद्धद्वन्द्वैः सिद्धयुग्मैः जलकणभयात् वीणोपरि तोयबिन्दुपतनभयात् मुक्तमार्गः परित्यक्तपंथाः यस्य सः। पुनः उल्लंघिताध्वा अतिक्रान्तमार्गः देवगिरिं त्यक्त्वा अग्रतो गतः। पुनः सुरभितनयालम्भजां सुरभितनयानां गवां आलम्भः यज्ञः तस्माज्जाता स्रोतोमूर्त्या नदीरूपेण भुवि पृथिव्या परिणतां निम्नगा रन्तिदेवस्य दशपुरपतेर्नृपस्य कीर्तिं कीर्तिरूपेण स्थितां विद्यमानां चर्मण्वतीनाम्ना प्रथितां नदीं मानयिष्यन् सत्करिष्यन् सन् व्यालम्बेथाः भजेथाः तां गच्छेः इत्यर्थः ॥ ४९ ॥

Having adored this god born in the forest of Shara grass, you, whose path is kept clear by Siddha couples with lutes in their hands out of fear of water-drops, and who has gone over some way, should hang down awhile respecting Rantideva's glory, sprung from his sacrifice of Surabhi's daughters ( cows ) and assuming on the earth the form of a river.

( O Cloud, Siddha couples returning home by sky-path after worshipping Kartik Swami with their music etc. will keep themselves away from your route, fearing lest your drops of water may spoil the lutes in their hands. Leaving Devagiri, you will reach the river Charmanvati, reminding one of the fame of king Rantideva of Dashpur and which has assumed the form of a river through the prowess of his kine sacrifices. Cows are known as Kamdhenu's daughters. Pay respect to this river and hang down to drink her water. ) 49.

त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचौरे
तस्याः सिन्धोः पृथुमपि तनुं दूरभावात् प्रवाहम् ।
प्रेक्षिष्यन्ते गगनगतयो दूरमावर्ज्य दृष्टी-
रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रनीलम् ॥५०॥

हे मेघ, शार्ङ्गिणो वर्णचौरे विष्णुवर्णानुकारिणि त्वयि तस्याः चर्मण्वतीनाम्न्याः सिन्धोः नद्याः जलं आदातु ग्रहीतुं त्वयि अवनते नम्रीभूते सति, पृथुं

अपि विस्तीर्णं अपि दूरभावात् विप्रकृष्टत्वात् तनुं लघुं प्रवाहं गगनगतयः आकाशगामिनो देवाः दूरं यावत् दृष्टीः आवर्ज्य प्रसार्य स्थूलमध्येन्द्रनीलं मध्यश्चासौ इन्द्रनीलश्च मध्येन्द्रनीलः स्थूलो मध्येन्द्रनीलो यस्य सः तं एतादृशं एकं मुक्तागुणं इव मुक्तानां एकावलीहारमिव प्रेक्षिष्यन्ते साश्चर्यं अवलोकयिष्यन्ते ॥

When you, resembling Krishna in colour, will stoop down to replenish yourself with her water, the current of that river though broad but appearing slender from afar, will be looked at by those moving in the sky with fixed eyes, as if it were the earth's single-streaked necklace of pearls with a big sapphire at the centre.

( O Cloud, ( when ) you, coloured black like Vishnu, will bend down to take up water from that river Charmanvati, her current though large and broad will appear small and thin to gods, observing it from the sky from a distance with eyes-strained. They will be surprised to see it adorned like rows of pearls inlaid with a large sapphire at the centre represented by you ) 50.

तामुत्तीर्य व्रज परिचितभ्रूलताविभ्रमाणां
पक्ष्मोत्क्षेपादुपरिविलसत्कृष्णशारप्रभाणाम् ।
कुन्दक्षेपानुगमधुकरश्रीमुषामात्मबिम्बं
पात्रीकुर्वन् दशपुरवधूनेत्रकौतूहलानाम् ॥ ५१ ॥

इदानीं पथि नगरयुवतीनयनविलाससुखलाभं दर्शयन्नाह । तामिति ।

हे मेघ, तां चर्मण्वतीम् उत्तीर्य प्रतीर्य परिचितभ्रूलताविभ्रमाणां परिचिताः प्रति वर्षं गमनागमनेन पूर्वत एव परिचिताः भ्रुवः भ्रुकुट्यः लता लहर्यः तासां विलासाः येषु तेषाम् । पक्ष्मोत्क्षेपात् पक्ष्मणाम् उत्क्षेपात् नयनावलीरोम्णाम् उद्घाटनात् निमेषोन्मेषकरणात् उपरि ऊर्ध्वभागे विलसन्तः शोभमानाः कृष्णशारप्रभाः कृष्णाश्च शाराश्च कृष्णरक्तश्वेतमिश्रिताः प्रभाः सौन्दर्याणि येषां तेषां । कुन्दाः डोलराः मुद्गराः–मोगराः वा तेषां पुष्पाणि तेषां क्षेपः घातेन इतस्ततः अवधूननं तस्य अनुगाः अनुसारिणो ये मधुकराः भ्रमराः तेषां श्रियं शोभां मुष्णन्तीति तेषां कुन्दपुष्पावधूननानुसारिभ्रमरोपमानां एतादृशानां दशपुरवधूनेत्रकौतूहलानां दशपुरं रन्तिदेवनृपस्य नगरं तस्य

वध्वः युवतयः तासां नेत्राणां कौतूहलानि विलासाः तेषाम्, आत्मबिम्बं स्वस्वरूपं पात्रीकुर्वन् तासां दृष्टिपथं गच्छन् आत्मानं स्वरूपं प्रत्यक्षीकुर्वन् व्रज अग्रतो गच्छ याहि ॥ ५१ ॥

After crossing that river, you proceed further making yourself an object of curiosity to the eyes of the damsels of Dashapur, familiar with the sportive movements of their creeper-like eyebrows, having dark and variegated lustre flashing up owing to the uplifting of eye-lashes and adopting the beauty of the bees, following Kunda flowers, tossing about.

( O Cloud, crossing that river Charmanvati, you go ahead, showing your form to and enjoying the pleasure of the sportive movements of the eye-brows of young women of King Rantideva's Dashapur. The lifting up of the eye-lashes imparts dark and white colour to their eyes, which appear stealing as it were the beauty of the bees, following jasmine flowers, tossed about by the wind. ) 51.

ब्रह्मावर्तं जनपदमथ च्छायया गाहमानः
क्षेत्रं क्षत्रप्रधनपिशुनं कौरवं तद् भजेथाः ।
राजन्यानां शितशरशतैर्यत्र गाण्डीवधन्वा
धारापातैस्त्वमिव कमलान्यभ्यवर्षत् मुखानि ॥ ५२ ॥

इदानीं पुण्योपार्जननिमित्तं कुरुक्षेत्रे गमनं प्रति मेघं प्रवर्तयन्नाह । ब्रह्मेति ।
हे मेघ, अथानन्तरं ब्रह्मावर्तं नाम जनपदं देशं छायया स्वकीयच्छायया गाहमानः प्रविशन् क्षत्रप्रधनपिशुनं क्षत्राणां क्षत्रियाणां प्रधनं भयंकरं युद्धं तस्य पिशुनं स्मारकं सूचकं तत् कौरवं क्षेत्रं कुरूणां इदं क्षेत्रं-कुरुक्षेत्रं भजेथाः व्रज । यत्र कुरुक्षेत्रे महाभारतयुद्धे गांडीवधन्वा गांडीवं धनुः यस्य सः अर्जुनः शितशरशतैः शितैः तीक्ष्णैः छेदनैः शराणां शतैः असंख्यातशतैः सहस्रैः शरैः राजन्यानां नृपाणां मुखानि अभ्यवर्षत् अभितः सर्वतः सर्वदिक्षु अवर्षत् अपूरयत् चिच्छेद । यथा त्वं धारापातैः वर्षायाः धाराणां प्रपातैः पतनैः कमलानि पूरयसि इव तद्वत् ॥ ५२ ॥

Entering next the Brahmavarta country with your sha-

dow, you should move on to the region of the Kauravas (Kurukshetra) which reminds one of the terrible battle the Kshatriyas, *wherein Arjun showered hundreds of sharp* arrows on the heads of kings, in the same way as you do on the lotuses by your showers.

(O Cloud, leaving Dashapur, you will enter the region of Brahmavarta with your shadow. From there onwards, you go to Kurukshetra, which reminds one of the dire Mahabharat battle between the Kshatriyas In it Arjun, bearing the Gandiva bow, had cut off the heads of kings, showering upon them hundreds of sharp arrows, as you do to the lotuses by your abundant showers ) 52.

हित्वा हालामभिमतरसां रेवतीलोचनांकां
बन्धुप्रीत्या समरविमुखो लांगली याः सिषेवे ।
कृत्वा तासामभिगममपां सौम्य सारस्वतीना-
मन्तःशुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः ॥ ५३ ॥

इदानीं कुरुक्षेत्रमाहात्म्यमाह । हित्वेति ।

हे सौम्य, तदा महाभारतयुद्धसमये बन्धुप्रीत्या पाण्डवकौरवस्नेहेन पाण्डवेषु कौरवेषु स्नेहिषु सम्बन्धिषु सुहृत्सु विद्यमानेषु सत्सु लांगली लांगलं हलं यस्यास्तीति बलभद्रः श्रीकृष्णस्य अग्रजो भ्राता समरविमुखः कुरुक्षेत्रयुद्ध-पराङ्मुखः भूत्वा अभिमतरसां अभिमतः अभीष्टः रसः स्वादः यस्याः सा तां, रेवतीलोचनांकां रेवत्याः स्वपत्न्याः लोचनवत् चिह्न यथा रेवतीलोचने मदा-वेशं कुर्वत्स्वतत्स्वरूपां तद्गुणां स्त्रीनेत्रवत् मोहयन्तीं हालां मदिरां हित्वा त्यक्त्वा याः सरस्वत्याः अपः सिषेवे आस्वादयामास । हे सौम्य त्वमपि तासां सारस्वतीनां सरस्वतीनदीस्थानां अपां जलानां अभिगमं पानं कृत्वा अन्तः-शुद्धः अंतरात्मनि श्वेतः अभ्यन्तरनिर्मलः निष्पापः भाविता भविष्यसि कृष्णः श्यामस्तु केवलं वर्णमात्रेण बाह्यवर्णेनैव अभ्रेण मेघेन एव भविष्यसि ॥ ५३ ॥

O Gentle one, having drunk waters of the Saraswati, which Balaram, averse to war on account of love for his kinsmen, made use of, rejecting wine of agreeable taste with Revati's eyes reflected in it. You will be purified at heart, dark only in colour externally.

( O gentle cloud, Balaram, Shri Krishna's elder brother, who had taken no part in the battle of the Mahabharat on Kurukshetra, because of his love and relation with the Kauravas, the Pandavas and others, had made use of waters of the Saraswati river, abandoning sweet-tasting wine he was fond of and attractive like Revati eyes By drinking the water of this river, you too will be rendered white or pure at heart. Inwardly white, you will appear black only externally. ) 53.

तस्माद् गच्छेरनुकनखलं शैलराजावतीर्णां
जह्नोः कन्यां सगरतनयस्वर्गसोपानपंक्तिम् ।
गौरीवक्त्रभ्रुकुटिरचनां या विहस्येव फेनैः
शंभोः केशग्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥ ५४ ॥

इदानीं कुरुक्षेत्रादप्यधिकं पवित्रं तीर्थं वर्णयन्नाह । तस्मादिति ।

हे मेघ, त्वं तस्मात् कुरुक्षेत्रात् अनुकनखलं कनखलतीर्थं अनु लक्ष्यीकृत्य यस्य समीपं शैलराजावतीर्णां शैलराजः हिमवान् तत्र अवतीर्णां आगतां स्वर्गात् पतितां । पुनः सगरतनयानां सगरपुत्राणां स्वर्गगमने सोपानानां पंक्तिरूपां निःश्रेणीमिव निसरणीति लोके एतादृशीं जह्नोः जह्नुनामकराजस्य: कन्यां जाह्नवीं गच्छेः गच्छ । या जाह्नवी गौरीवक्त्रभ्रुकुटिरचनां गौर्याः मुखे सापत्न्य भावात् या भ्रुकुट्याः रचना भ्रूभंगः तां फेनैः डिंडिरपटलैः विहस्य इव अविगणय्य परिहस्य इन्दुलग्नोर्मिहस्ता सती शिवस्य जटाजूटस्थिते इन्दौ चन्द्रमसि लग्ना मिलिता या ऊर्मयः कल्लोला एव हस्ता यस्याः सा शंभोः केशग्रहणं अकरोत् ॥ ५४ ॥

From there, you should go to Jahnu's daughter-the Ganges-, descended from the Himalayas near Kankhal a staircase to heaven for Sagara's sons. Laughing as it were with her foam at the frowning face of Gauri, she caught hold of Shiva's hair with her hands, in the form of waves, touching the moon.

( O Cloud, going onward from Kurukshetra, you will reach a holy place named Kankhal, near where flows the

Ganges. Descended on the Himalayas from the sky and appearing like a flight of steps for Sagara's sons to ascend to heaven, the Ganges, as if laughing with her foam at Gauri's face with knit eye-brows, grasps Shankar's hair, with her hands, in the form of waves, touching the moon on Shiva's head. ) 54.

तस्याः पातुं सुरगज इव व्योम्नि पूर्वार्धलम्बी
त्वं चेदच्छस्फटिकविशदं तर्कयेस्तिर्यगम्भः ।
संसर्पन्त्या सपदि भवतः स्रोतसि च्छायया सा
स्यादस्थानोपगतयमुनासंगमेनाभिरामा ॥ ५५ ॥

हे मेघ, तिर्यक् तिरश्चीनः यथा स्यात् तथा भूत्वा, तस्याः व्योम्नि आकाशे आकाशगंगायाः जलं पातुमुद्यतः पूर्वार्धलम्बी पूर्वकायेन शुंडाप्रार्धशरीरेण लंबायमानः सुरगजः दिग्गजः इव, गंगायाः अच्छस्फटिकविशदं स्वच्छः निर्मलः स्फटिकोपलः तद्वन्निर्मलं अम्भः जलं पातुं इव त्वं तर्कयेः विचारयेश्चेत् तदा सपदि त्वरया वेगेन स्रोतसि प्रवाहे संसर्पन्त्या प्रसरन्त्या भवतः छायया सा गंगा अस्थानोपगतयमुनासंगमेन अस्थानात् प्रयागादन्यस्थानात् उपगतः इह कनखले आगतः प्राप्तः यमुनायाः संगमस्तेन गंगायमुनयोः समागमस्तेन इव अभिरामा मनोहरा स्यात् भविष्यति तव कृष्णच्छायया श्वेतगंगायां जातः कृष्णयमुनायाः संगमः इव गंगा मनोहरं रूपं धारयिष्यति ॥ ५५ ॥

If, like a heavenly elephant with his forepart leaning against the sky, you think of drinking its crystal-clear-meandering water, she with your shadow swiftly moving *along the stream, will appear beautiful, as if she has been* united with the Yamuna at another place ( than Prayag ).

( O Cloud, if like a quarter-elephant bending low the front part of his body with the trunk to drink water of the Heavenly Ganges in the sky, you desire to drink in a slanting manner crystal clear water of the Ganges flowing by Kankhal, she, on account of your shadow falling in its swift current, will look charming, as if her confluence with

the Jamna has taken place not at Prayag but here on the bank at Kankhal. ) 55.

आसीनानां सुरभितशिलं नाभिगन्धैर्मृगाणां
तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ।
वक्ष्यस्यध्वश्रमविनयने तस्य शृंगे निषण्णः
शोभां शुभ्रत्रिनयनवृषोत्खातपंकोपमेयाम् ॥ ५६ ॥

इदानीं हिमाचलतीर्थप्राप्तिमाह । आसीनेति ।

हे मेघ, आसीनानां उपविष्टानां मृगाणां कस्तूरीमृगाणां नाभिगंधैः नाभिस्थितकस्तूरीगन्धैः परिमलैः सुरभितशिलं सुरभिताः वासिताः शिलाः दृषदः यस्य तं, तस्याः गंगायाः एव निश्चितं प्रभवं उत्पत्तिस्थानं, तुषारैः हिमजलकणवर्षैः गौरं शुभ्रं अचलं हिमाचलं प्राप्य आसाद्य अध्वश्रमविनयने मार्गपरिश्रमस्य विनयनं अपनोदनं विशेषेण संपूर्णतया नयनं निवृत्तिः येन सः तस्मिन् एतादृशे तस्य हिमाचलस्य शृंगे त्वं निषण्णः उपविष्टः सन् शुभ्रत्रिनयनवृषोत्खातपंकोपमेयां शुभ्रः श्वेतः त्रिनयनस्य शिवस्य यो वृषः वृषभः तेन उत्खातः उत्पाटितः पंकः कर्दमः तेन सह उपमेयां उपमानयोग्यां विशेषप्रकारां शोभां वक्ष्यसि लप्स्यसे ॥ ५६ ॥

Having reached the mountain, the source of that very river, white with snow and with its rocks fragrant on account of musk of the deer sitting there, you, seated on its peak to remove fatigue of the journey, will be endowed with beauty, comparable to the mud dug up by the white bull of the three-eyed Lord Shiva.

( O Cloud, reaching the Himalayas, whose rocks have been rendered fragrant by musk in the navel of the deer sitting thereon, which is the source of that river and which appears white on account of raining snow, you resting on its summit to ward off fatigue of your journey, will assume the beauty like the mud thrown up by Nandi–the white bull of God Shankar–with his horn. ) 56.

तं चेद्वायौ वहति सरलस्कंधसंघट्टजन्मा
बाधेतोल्काक्षपितचमरीवालभारो दवाग्निः ।

अर्हस्येनं शमयितुमलं वारिधारासहस्रै-
रापन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानाम् ॥ ५७ ॥

हे मेघ, वायौ वहति वेगेन वाति सति, सरलस्कन्धसंघट्टजन्मा सरला देवदारुवृक्षाः तेषां स्कधाः पुष्टशाखाः तासां संघट्टाः परस्परं घर्षणानि तैः जन्म उत्पत्तिर्यस्य सः। पुनः उल्काक्षपितचमरीवालभारः उल्काभिः उंबडियां इति लोके प्रसिद्धैर्ज्वलद्भिः शाखाप्रशाखाखडैः क्षपितः भस्मीकृतः चमरीणां बालभारः पुच्छभारः येन सः। एतादृशः दवाग्निः दावानलोग्नि हिमाचलं बाधेत पीडयेत् चेत् एनं दावानलं वारिधारासहस्रै सहस्रशः जलधाराभिः अलं सपूर्णतया शमयितुं अर्हसि योग्योसि। हि यस्मात् उत्तमाना संपदः सर्वप्रकाराः शक्तयः आपन्नार्तिप्रशमनफलाः आपन्नानां आश्रितानां अर्तिः तस्याः प्रशमनं स्फेटनं निवारणं तदेव फलं यासां ताः सन्ति भवन्ति ॥ ५७ ॥

If the conflagration caused by the friction of branches of pine trees when the wind blows, destroys by its flames the abundauce of Chamari's hair, it behoves you to extinguish it completely by thousands of your showers; for the riches of the best are verily for relieving the afflictions of the distressed

( O Cloud, if the wild fire, generated by thick branches of Devdar trees striking against one another when the wind blows violently, and burning with its sparks tufts of hair on tails of Chamari cows, proves calamitous to the Himalayas, you should thoroughly put it out by showering thousands of your rain streaks The wealth and the prowess of the best of persons are really for removal of suffering of theose, who come for shelter. ) 57.

ये संरम्भोत्पतनरभसाः स्वांगभंगाय तस्मिन्
मुक्ताध्वानं सपदि शरभा लंघयेयुर्भवन्तम्।
तान् कुर्वीथास्तुमुलकरकावृष्टिहासावकीर्णान्
केषां न स्युः परिभवपदं निष्फलारम्भयत्नाः ॥ ५८ ॥

इदानीं शरभोपहासकथनव्याजेन हिमाचले निरुपद्रवविहारं कथयन्नाह। ये संरंभेति।

हे मेघ, तस्मिन् हिमाचले संरंभोत्पतनरभसाः संरंभेण तव गर्जनया जातव्याकुलतया त्वामुल्लंघ्याऽग्रे गमनेच्छया यत् उत्पतनं उल्लंघनं तस्मिन् लसत् यत् रभसः त्वरा औत्सुक्यं येषां ते। शरभाः ये लोके रोम्रू बहुवचने रोझडां इति संज्ञका महामृगभेदाः स्वांगभंगाय निजदेहास्थिखण्डनाय, मुक्ताध्वानं मुक्तं कृतं आध्वानं आसमन्तात् मुहुः ध्वानं गर्जितं येन तं भवन्तं सपदि तत्क्षणं समकालमेव लंघयेयुः तवोल्लंघनप्रयत्नं कुर्युः तर्हि तान् तान् शरभान् तुमुलकरकावृष्टिहासावकीर्णान् तुमुला विपुला या करकाणां करा इति लोके तेषां वृष्टिः तद्रूपं यत् हासं उपहसनं उपहास्य-हांसीपूर्वकं अवकीर्णान् व्याप्तान् विह्वलान् व्याकुलान् कुर्वीथाः कुरुष्व। केषां पुरुषाणां निष्फलारंभयत्नाः फलरहिताः आरंभाः तेषु ये यत्नाः प्रवृत्तयः फलहीनकर्मारंभप्रयत्नाः परिभवपदं पराजयरूपाः न स्युः अपि तु तादृशाः फलरहितकर्मणामारंभाः तेषु आरंभेषु च यत्नाः पराभवाय उपहास्याय एव सन्ति भवन्ति ॥ ५८ ॥

There you should scatter away, putting to ridicule by heavy showers of hail, the Sharabhas, which impetuous in their scared flight, may suddenly obstruct you, loudly thundering, to the breaking up of their own limbs. whose commencement of futile efforts will not become an object of derision. ?

( The pleasure in the Himalayas is now expressed through the mocking at Roz animals. O Cloud, on hearing your thunder in that Himalaya mountain, the roz animals–Sharabhas–will be greatly perplexed. Crossing your path, they will be fleeing in haste, the destruction of their own bodies. Laughing at that, you cover them with heavy showers of hails, so as to prevent them from running away. This will save them from possible injury to their limbs in efforts to escape. In other words, your terrible showers of hail will not allow those–animals to flee far away or to over–cross your path, thus–affording protection to their bodies. Their futile efforts to run away will be laughed at by you. Those persons who embark upon useless and unprofitable tasks have their efforts ended in failure. They become an object of ridicule of others. ) 58.

## EXPLANATION FOR THE VARIENT ·

Shri Mallinath and other commentators have interpreted the word मुक्ताध्वान for the cloud in this verse as 'one who has given up the path' this is not correct If the cloud keeps away or has kept itself away from the path, how can it shower hails on the Sharabhas ? Here the cloud aims to stop the Roz animals from fleeing away by raining hails upon them, also saving thereby their bodies from destruction

तत्र व्यक्तं दृषदि चरणन्यासमर्धेन्दुमौलेः
शश्वत्सिद्धैरुपहितबलिं भक्तिनम्रः परीयाः ।
यस्मिन् दृष्टे करणविगमादूर्ध्वमुद्धूतपापाः
सङ्कल्पन्ते स्थिरगणपदप्राप्तये श्रद्दधानाः ॥ ५९ ॥

इदानीं हिमाचले विशेष कल्याणोपार्जन कथयन्नाह । तत्रेति ।

हे मेघ, तत्र हिमाचले अर्धेन्दुमौले' अर्धश्चासौ इन्दुश्च अर्धेन्दु' स मौलौ मुकुटे जटाया वा यस्य तस्य श्री शंभो चरणन्यास पादविन्यास पादाक शश्वत सतत सिद्धै उपहितबलि उपहित समर्पित धृत बलि नैवेद्यादिपूजा यस्य तम् दृषदि शिलाया व्यक्त स्पष्टतया प्रकट अवलोक्यते तद् दृष्ट्वा त्व भक्तिनम्र' भक्त्या प्रह्व' सन् परीयाः प्रदक्षिणीकुर्या ।

यस्मिन् चरणन्यासे पदाके दृष्टे सति श्रद्दधाना मनुष्या' उद्धूतपापा गतकल्मषा भवन्ति । पुन करणविगमात् ऊर्ध्वं करणाना इन्द्रियाणा विगम विराम' जीवनिर्गमनान्तर स्थिरगणपदप्राप्तये स्थिर अविनश्वर गणाना शिव गणाना भक्तगणाना यत्पदं स्थान परमब्रह्मरूप तस्य प्राप्तये सङ्कल्पन्ते समर्था' भवन्ति ॥ ५९ ॥

Humble with devotion, you should circumambulate the foot-print of Shiva,—bearing the crescent moon on His Head–imprinted there on the rock and to which offerings are always brought by the Siddhas On seeing it, those evincing faith and absolved from their sins will be destined to attain the eternal position of His attendants, after the body has perished

( O Cloud, foot prints of God Shankar, who bears the crescent moon on His head, are clearly visible on rocks in that Himalaya. Out for pilgrimage in aeroplanes, the Siddhas worship those footprints. You too should adore and circumambulate them.

Devout persons, on seeing those footmarks, get themselves absolved from sins, and repair to the abode of Everlasting–Parabrahma–Lord Shiva–after death. ) 59.

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः
संरक्ताभिस्त्रिपुरविजयो गीयते किन्नरीभिः ।
निर्ह्रादी ते मुरज इव चेत् कन्दरेषु ध्वनिः स्यात्
संगीतार्थो ननु पशुपतेस्तत्र भावी समग्रः ॥ ६० ॥

इदानीं पदांकस्थाने शिवपरितोषकारणमुपदिशन्नाह । शब्दायन्ते इति । हे मेघ, अनिलैः पवनैः पूर्यमाणाः भ्रियमाणाः कीचकाः सच्छिद्रवंशाः मधुरं यथा भवति तथा शब्दायन्ते शब्द कुर्वन्ति । संरक्ताभिः भक्तिपरायणाभिः शंकरभक्तिप्रीतियुक्ताभिः किन्नरीभिः त्रिपुरविजयः त्रिपुरवधलक्षण गीतं गीयते । एषु सर्वेषु संगीतेषु मध्ये तदवसरे मुरजः इव मृदंग एव कन्दरेषु गुफासु निर्ह्रादी निर्ह्रादः प्रतिशब्दः पड्छदो इति लोके तद्युक्तः प्रतिशब्दवान् ते तव ध्वनिः यदि स्यात् भवेत् चेत तत्र पशुपतेः शंकरस्य ननु अवश्यं समग्रः संपूर्णः संगीतार्थः भावी भविष्यति । अर्थात् वंशानां शब्देषु, किन्नरीणां संगीते, मृदङ्गस्य अपूर्णता तव पड्छंदावता शब्देन पूरिता भविष्यति ॥ ६० ॥

The Bamboos, being filled with wind, produce a pleasant sound; Shiva's victory over Tripura is being sung by loving Kinnara ladies; if your thundering, resounding in the caves like a drum, be there, Shiva's paraphernalia for music will really be perfected.

( O Clond, the hollow bamboos filled with wind sound sweetly. The wives of the Kinnaras deeply devoted to Shiva, sing about the slaughter of Tripurasur at His hands. If your rumbling, echoing out from the caves like a drum, will be there along with this music, the comple-

ment for musical concert at the time of Shiva's worship will indeed be completed In other words, your thundering sound will wipe off the deficiency of a drum. )

The cloud wants to remove the great eagerness of those an imals to escape. Hence the adjective मुक्तध्वानं applied here to the cloud correctly means 'one who has done the roaring'. When the cloud thunders, the Roz animals become fear. stricken and prepare themselves for flight. If the cloud is afar, silent and changing the course, the Sharabhas will have no cause to run away.

तुमुलकरकावृष्टिपातावकीर्णान् is the text in most of the books published till now; but in the manuscript with us, it reads वृष्टिहासावकीर्णान्. In the commentary given below, also the word हास is accepted meaning उपहसन of ridicule. That is correct, *After the word वृष्टि, the use of the word* पात is redundant. The very word वृष्टि includes the fall of hails. The word वृष्टिपात conveys no proper sense. Hence 'covered by showers of hails' is the right meaning. 'Covered by the fall of showers hails' is a meaning not fitting in. Here the cloud is supposed to be mocking at the Roz animals, by covering with terrible shower of hails. To express–otherwise, make a fun of those animals–the Sharabhas–. by clouding them with showers of hails, thereby preventing them from running away hither and thither. Looking from this point of view, the reading वृष्टिपात does not seem correct. The word *वृष्टिहासा as found in this manuscript* 300 years old is apt and proper. 60.

प्रालेयाद्रेरुपतटमतिक्रम्य तांस्तान् विशेषान्
हंसद्वारं भृगुपतियशोवर्त्म यत् क्रौंचरन्ध्रम् ।
तेनोदीचीं दिशमनुसरेस्तिर्यगायामशोभी
श्यामः पादो बलिनियमनाऽभ्युद्यतस्येव विष्णोः ॥६१॥

हे मेघ ! तान् तान् विशेषान् शंभुचरणन्यासादीन् दर्शनीयान् पूर्वोक्तान् अन्यान् वा तीर्थविशेषान् अतिक्रम्य उल्लङ्घ्य, प्रालेयाद्रेः हिमाचलस्य उपतटं तटं तलेटीति लोके तत्र विद्यमानं, हंसद्वारं हंसानां द्वारसदृशं अनेन द्वारेण हंसा मानससरोवरं यान्ति एतादृशं, भृगुपतियशोवर्त्म भृगुपतेः परशुरामस्य यशसां मार्गः चिह्नम्, पूर्वं परशुरामः शंभुकृपया प्राप्तशस्त्रविद्यया क्रौंचपर्वतशिखरस्य भेदं कृत्वा तत्र रन्ध्रात्मकं मार्गं चक्रे एतत्कथया तस्य यशसः मार्गः। यत् क्रौंचरन्ध्रमस्ति क्रौंचबिलं वर्तते तेन क्रौंचबिलमार्गेण तिर्यगायामशोभी प्रथमं तिर्यक् तिरश्चीनः पश्चात् आयामो विस्तारो दीर्घता तद्रूपः सन् शोभते इत्येवंशीलः त्वं क्रौञ्चरन्ध्रेण उदीचीं उत्तरां दिशं अनुसरेः यायाः। बलिनियमनाभ्युद्यतस्य बलेर्दैत्यस्य यन्नियमनं निग्रहणं तस्मिन् अभ्युद्यतस्य तदुद्यमपरस्य विष्णोः वामनावतारस्य विराड्रूपधरस्य विष्णोः तिर्यगायामशोभी पातालं प्रविशन् श्यामः पाद इव त्वं क्रौंचबिलं प्रविश्य उत्तरां दिशं गच्छ ॥ ६१ ॥

Going beyond those various beautiful spots on the slopes of the Himalaya, you, appearing beautiful on account of your oblique length and resembling the black foot of Vishnu, prepared to restrain Bali, should fly northwards by that Kraunch defile, by which swans proceed to the manas lake and which has contributed to Parashurama's glory.

( O cloud, having gone beyond Shankar's footsteps and various holy places, you will reach Kraunch defile on the slope of the Himalaya, a door as it were for swans to go to lake Maras and pointing the path of Parshuram's fame. Enter it somewhat obliquely, stretch yourself to come out and proceed thence northwards. Going into that Kraunch gap, you will appear as beautiful as the black leg of Vaman—Vishnu's incarnation—ready to restrain king Bali, placed at first obliquely and then extended. ) 61.

गत्वा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसंधेः
कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।
शृंगोच्छ्रायैः कुमुदविशदैर्यो वितत्य स्थितः खं
राशीभूतः प्रतिदिशमिव त्र्यम्बकस्याट्टहासः ॥ ६२ ॥

इदानीं कैलासमाभिसाह—गत्वेति ।

हे मेघ, त्व क्रौंचरन्ध्रान्निर्गत्य पुन ऊर्ध्वं गत्वा आकाश दशमुखभुजोच्छ्वासितप्रस्थसंधे दशमुख रावण तस्य भुजाभि उच्छ्वासिता शिथिलीकृता प्रस्थाना शृगाणा सन्धयो यस्य स तस्य। पुन त्रिदशवनितादर्पणस्य त्रिदशाना अमराणां ललना तासा मुकुररूपस्य, कैलासस्य, अतिथि प्राहुणक प्राहुण पाहुणो इति लोके स्या भवे । य कैलास कुमुदविशदै कैरवोज्ज्वलै शृङ्गैच्छ्रायै शृगाणा उन्नतिभि अ यतोन्नतशृङ्गै ख आकाश वितत्य व्याप्य स्थित । प्रतिदिश दिश दिश प्रति पूर्वपश्चिमादिदशदिक्षु मयत्रैव राशीभूत निचयस्थित. त्र्यम्बकस्य महेश्वरस्य अट्टहास इव कैलास स्थितोस्ति ॥ ६२ ॥

Going onwards, you be the guest of mount Kailas,—whose summit-joints have been loosened by Ravana's arms, which is a mirror for heavenly damsels, and which stands overspreading the sky with lofty lotus white peaks, as though it were the loud laughter of the three-eyed lord Shiva, accumulated in a heap all around everywhere

( O cloud, crossing that Kraunch gap and flying ahead in the sky, you should become the guest of mount Kailas, the joints of whose peaks have been rendered loose by Ravana's arms and which appears like a looking glass for the wives of gods That Kailas atands overspread in the sky with its high peaks, white as lotus flowers and looking as it were the loud laughter of Shiva, gathered around in all directions ) 62

उत्पश्यामि त्वयि तटगते स्निग्धभिन्नांजनाभे
मद्यः कृत्तद्विरदरदनच्छेदगौरस्य तस्य ।
शोभामद्रेः स्तिमितनयनप्रेक्षणीया भवित्री-
ममन्यस्ते सति हलभृतो मेचके वाससीव ॥ ६३ ॥

इदानीं शोभाविशेषोत्पादनेन कैलासस्यापि जलदस्योपकारित्वमाह—
उत्पश्यामीति ।

हे मेघ, स्निग्धभिन्नांजनाभे स्निग्ध घृतादियुक्त भिन्न घृतादिना मर्दित यत् अञ्जनं कज्जल काजल आँजण इति लोके तत्सदृशा आभा शोभा कान्तिर्यस्य स तस्मिन्। एतादृशे त्वयि तटगते सति कैलासस्य शृङ्ग आरूढे सति मद्य कृत्त-

द्विरदरदनच्छेदगौरस्य सद्यस्तत्कालं कृत्तः छिन्नः यः द्विरदस्य गजस्य दन्तस्तस्य यः छेदः तद्वत् गौरस्य उज्ज्वलस्य तस्य अद्रेः पर्वतस्य कैलासस्य शोभां स्तिमितनयनप्रेक्षणीयां निश्चलनयनावलोकनीयां भवित्रीं भाविनीं उत्पश्यामि, स्थिरनयनैः दर्शनीया शोभा भविष्यतीति तर्कयामि। यथा श्वेतवर्णस्य हलभृतः बलभद्रस्य अंसन्यस्ते मेचके आकाशवर्णे नीले घेरो। वादली रंग इति लोके वाससी वस्त्रे स्कन्धयोरवधारिते स्कधारोपिते सति यादृशी स्थिरनयनप्रेक्षणीया शोभा भवति तद्वत्॥ ६३॥

When you resembling glossy and powdered collyrium, will be staying on its slopes, I imagine, the beauty of that mountain, white like a piece of *elephant's tusk just cut* off, will be worthy to be gazed at with steady eyes, like the dark scarf of Balaram placed on his shoulder

( O cloud, when you, appearing like black collyrium powdered in ghee, will ascend the peak of Kailas, I think, the grace of that mountain, white like a piece of ivory freshly cut, will be fit to be looked at with fixed eyes. Balbhadra, handsome white in body, becomes nice to see, when he puts on a dark-blue upper garment on his shoulder In the *same way, when you, black in colour,* will rest on that beautiful white Kailas, you will *assume* a beauty, charming to the eyes. ) 63.

तस्मिन् हित्वा भुजगवलयं शंभुना दत्तहस्ता
क्रीडाशैले यदि च विचरेत् पादचारेण गौरी।
भंगीभक्त्या विरचितवपुः स्तम्भितान्तर्जलौघः
सोपानत्वं कुरु मणितटारोहणायाग्रयायी॥ ६४॥

इदानीं उमामहेशयोः परितोषाय मेघ उपदिशन्नाह—तस्मिन्निति।

हे मेघ तस्मिन् क्रीडाशैले उमामहेशयोः क्रीडास्थानरूपे कैलासपर्वते भुजगवलयं सर्पकंकणं *परित्यज्य शंभुना शिवेन* दत्तहस्ता अर्पितहस्ता हस्तावलंबेन नीता गौरी पार्वती पादचारेण चरणचंक्रमेण यदि विचरेत् तदा तस्याः मणितटारोहणाय मणिमयः तटः विस्तृतः उपरिगतः प्रदेशः तत्र आरोहणं तदुपरि गमनंतस्मै भङ्गीभक्त्या भङ्गीनां पर्वणां पगथियां इति लोकेभक्त्या

विभागेन विरचितं वपुः शरीरं येन सः स्तंभितान्तर्जलौघः स्तंभितः स्थिरीकृतः निश्चलीकृतः अन्तर्मध्ये जलौघः नीरसमूहो येन सः, एतादृशः त्वं अग्रयायी पुरोगो भूत्वा सोपानत्व निश्रेणिकात्वं कुरु विधेहि ॥ ६४ ॥

If on that pleasure mount, Gauri, given hand by Shiva casting off his serpent-bracelet, moves about on foot, you go in front of her and form a flight of steps to ascend the jewelled slopes, with your mass of water controlled within and arranged into steps.

( O cloud, if on that mount Kailas, the pleasure-resort of Shonkar and Parvati, Parvati supported by Shankar's hand, leaving aside his serpent-bracelet, walks about on foot, you move ahead and form a flight of steps for them to ascend the mountain slopes bedecked with jewels At that time, conceal your watery content within and arrange *yourself into steps of proper dimensions.* ) 64.

तत्रावश्यं कुलिशवलयोद्‌घट्टनोद्‌गीर्णतोयं
नेष्यन्ति त्वां सुरयुवतयो यंत्रधारागृहत्वम् ।
तेभ्यो मोक्षस्तव यदि सखे घर्मलब्धस्य न स्यात्
क्रीडालोलाः श्रवणपरुषैर्गर्जितैर्भीपयेस्ताः ॥ ६५ ॥

इदानीं अमररमणीनां क्रीडाकारित्वे पयोदं प्रलोभयन् स्वकार्यसिद्ध्यर्थं अमतो गमनाय सूचयन् आह—तत्रेति ।

हे मेघ, तत्र कैलासोपरि सोपानत्वं प्राप्ते स्थाने सुरयुवतयः देवांगनाः कुलिशवलयोद्घट्टनोद्गीर्णतोयं कुलिशानां हीरकाणां वलयानि हस्तपरिहितानि कंकणानि तैः तेषां अग्रभागैः उद्घट्टनं खननं तेन उद्गीर्णं वान्तं निर्गतं तोयं जलं यस्य सः तं त्वां यन्त्रधारागृहत्वं नेष्यन्ति, यंत्रे कृत्रिमसाधनैः रचिताः धाराः तासां गृहत्वं नेष्यन्ति प्रापयिष्यन्ति । हे सखे घर्मलब्धस्य सोपानरूपबन्धनेन जातः घर्मः स एव लब्धः प्राप्तो येन सः तस्य ते तव ताभ्यः सुरांगनाभ्यः तव मोक्षः मुक्तिः मोचन यदि न स्यात् चेत्तदा क्रीडालोलाः केलिलंपटाः ताः सुरयुवतीः श्रवणपरुषैः कर्णकठोरैः गर्जितैः गर्जितध्वनिभिः भीषयेः त्रासयेः ॥ ६५ ॥

The celestial damsels will surely transform you there

in to a shower-bath, your water being thrown out by striking against their diamond-studded bangles. O friend, if you, obtained in the hot season, can have no escape from there, then frighten them, engaged in sport, by your thunders, harsh to hear.

( O cloud, cast in the form of steps on that mount Kailas, you will be scratched against by heavenly damsels with the sharp ends of their diamond-studded banbles. thoreby your body will appear like a machine, omitting forth various streaks of showers. In other words, they will get you discharged of water. O friend, if you, formed in to steps and oppressed by heat, be not allowed to escape by them, then inspire fear in them, engaged in aport, by your thunder, dreadful to the ears. ) 65.

हेमाम्भोजप्रसवसलिलं मानसस्यादादानः
कुर्वन् कामं क्षणमुखपटप्रीतिमैरावतस्य ।
धुन्वन् कल्पद्रुमकिसलयान्यंशुकानीव वातै-
र्नानाचेष्टैर्जलद ललितैर्निर्विशेस्तं नगेन्द्रम् ॥ ६६ ॥

इदानीं कैलासोपभोगप्रकारमाह—हेमाम्भोजेति ।

हे जलद मेघ, त्वं हेमांभोजप्रसवसलिलं हेम्नः स्वर्णस्य अंभोजानि कमलानि प्रसूते तत् प्रसवं सुवर्णकमलजनकं मानसस्य मानससरोवरस्य सलिलं जलं आददानः गृह्णन् , ऐरावतस्य इन्द्रद्विपस्य कामं स्वेच्छया क्षणमुखपटप्रीति क्षणं यावत् मुखपटेन ऐरावतगजस्य मुखे बद्धः पटः तेन सह प्रीतिं कुर्वन् लोके गजानां मुखेषु पटाः बध्यन्ते ते पटवटा इति प्रसिद्धाः तेन पटवटेन प्रीतिं कुर्वन् । पुनः कल्पद्रुमकिसलयानि कल्पवृक्षस्य कोमलानि कुंपळानि तत्र स्थितानि अंशुकानि इव अम्बराणि इव वातै. पवनैः धुन्वन् । इत्थंभूतैः ललितैः सुन्दरैः नानाचेष्टैः बहुविधचेष्टितैः विलासैः तं नगेन्द्रं निर्विशेत आश्रयेथाः ॥ ६६ ॥

Taking up the water of Lake Manas, *producing golden* lotuses; delighting at will the Airavat by supplying him for a moment a face-cloth; shaking off with your breezes the sprouts of the desire-yielding tree as if they were silken

garments with such like various beautiful movements, O cloud, you should find enjoyment in that Lord of the mountains

( The Megha is now advised to enjoy himself in Kailas O cloud, drinking the water of Lake Manas where golden lotuses spring, sporting at will with the embroidered cloth covering the face of Airavat, fanning the sprouts of the wishing tree like clothes suspended–with such and other sportive movements you delight yourself awhile on the Kailas ) 66

तस्योत्संगे प्रणयिन इव स्रस्तगंगादुकूलां
न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ।
या वः काले वहति सलिलोद्गारमुच्चैर्विमानै-
र्मुक्ताजालग्रथितमलकं कामिनीवाभ्रवृन्दम् ॥ ६७ ॥

अलकापुरी वर्णनम् १

इदानीं कैलासे अलकापुरीस्थान दर्शयन्नाह—तस्येति ।

हे मेघ, हे कामचारिन् स्वेच्छागतिक, प्रणयिन वल्लभस्य उत्संगे अंगना इव स्रस्तदुकूला गलितपट्टकूला युवती इव, तस्य कैलासस्य उत्संगे गंगा इव दुकूल श्वेतवस्त्र यस्या सा तां अलकां कुबेरनगरीं दृष्ट्वा उपलभ्य त्वं पुनः न ज्ञास्यसे इति न अपितु ज्ञास्यसे एव अर्थात् यस्या अलकाया किल मन्दाकिनी वहति तया वा अभिज्ञानभूतया अवश्य अलकानगरी त्वया ज्ञातु शक्या इति भाव । या अलकानगरी, मुक्ताजालग्रथित अलक कामिनी इव कामिनी स्वैरिणी गौरवर्णा स्त्री मुक्ताफलसमूहेन रचित गुम्फित अलकं कुटिल विशेषप्रकारेण रचित केशपाश यथा वहति धारयति तथा व युष्माकं काले वर्षासमये उच्चैर्विमाने उच्चै महोन्नता सप्तभूमिकप्रासादा तेषु तै सप्तभूमिकप्रासादै सलिलोद्गार सलिलस्य उद्गारा बिन्दव पतन्ति यस्मात सलिल उद्गिरन्ति इति तत् अभ्रवृन्द अभ्राणा मेघाना समूहं या अलकापुरी वहति धारयति 'विमानोऽस्त्री देवयाने सप्तभूमौ च सद्मनि' इति ॥ ६७ ॥

O you, wandering at will, it is not that you will not be indeed recognising Alaka, seeing her there on the mountain slope with her garment of Ganges slipped off, as

on a *lover's* lap Full of lofty *mansions*, it bears during your season, a mass of clouds shedding water, like a damsel having her braid ornamented with pearl strings

DESCRIPTION OF ALAKAPURI I

The cloud is now shown Alakapuri in Kailas

( O Cloud, wanderer at will, it will not be that you will not be knowing Kubera's Alaka after reaching it With her garment of Ganges slipped off, she will be appearing white and beautiful like a woman lying in her lover's lap with clothes disarranged You will be able to recognise that city for certain by help of the Ganges flowing by her side A woman, fair in colour, appears beautiful with a black braids of hair adorned wi h pearl strings Likewise, during your season—the *monsoon*—, the city of Alaka with lofty seven—stori d mansions, appears beautiful with dark cloud , showering drops of water ) 67

विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः
या नः काले प्रहतमुरजाः स्निग्धगंभीरघोषम् ।
अन्तस्तोयं मणिमयभुवस्तुङ्गमभ्रंलिहाग्राः
प्रासादास्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥ ६८ ॥

अलकापुरी वर्णनम् २

इदानीं अलकाप्रासादानां मेघस्य च समानतावर्णनपूर्वक अलका वर्णय-न्नाह—विद्युत्वन्तमिति ॥

हे मेघ, यत्र अलकानगर्यां प्रासादाः सप्तभूमिकानि धवलगृहाणि त्वां तुलयितुं धारयितुं अलं समर्थाः सन्ति । कीदृशा भवन्त कीदृशाः प्रासादाः द्वयो साम्येन नैस्तैस्तोलन शक्यतेऽरिति भाव । विद्युत्वन्त विद्युत् विद्यते यत्र स विद्युत्वान् तं विद्युत्कलत्रयुक्त सौदामिनीसहित तथा ललितवनिता ललिता विविधविलासयुक्ता सुन्दर्यो येषु ता प्रासादाः । सेन्द्रचाप बहुवर्णपूर्णेन्द्रचाप-संयुक्त त्वां, सचित्राः नानावर्णाकृतिचित्रैरलङ्कृता प्रासादाः । स्निग्धगभीरघोषा स्निग्ध वर्णमनोहर गभीर घोष शब्द यस्यासौ त त्वां, या अलकापुरी च-

युष्माक काले वर्षासमये प्रहतमुरजा आस्फालितमृदगा प्रासादा । अन्तस्तोयं मध्ये नलपूर्ण त्वा, मणिमयभुव अन्तर्नलप्रकाशयुक्तत्वेन महामूल्या मणय 'पाणिदार" विविधरत्नानि तैर्नटिता भू येषा ते प्रासादा । अर्थात् प्रासादाना भूपृष्ठ जलगर्भितमहामूल्यरत्नै नटित, रत्नघटितशिलादिकाभिराच्छादितमस्तीति । यथा मेघ जलगर्भितस्तथा प्रासादा अपि नलगर्भितरत्ननटितभूपृष्ठा इति । तुङ्ग महान्त उन्नत त्वा, अभ्रलिहाग्रा अभ्र आकाश लिहन्तीति अग्राणि उपरि भूमिकानि विमानानि येषा ते प्रासादा । इत्थ तैस्तै उपयुक्तै विशेषै भिन्नभिन्नप्रकारै तव च साम्येन ते प्रासादा त्वा तुलयितु अल पूर्णतया समर्था सन्ति ॥ ६८ ॥

( Alaka ) Where the mansions with winsome women, pictures, resonant drums, floor inlaid with gems and cloud kissing summits can well stand in comparison with you, endowed with lightning and rainbow, possessed of sweet deep rumbling during the rains, with water inside and lofty

## DESCRIPTION OF ALAKAPURI 2

( comparison between the cloud and the palaces in Alakapuri O Cloud, in that city of Alakapuri, there are seven–storied palaces, well able to be compared with you or to bear you Now hear in what respects, they can compete with you

Just as you are accompanied by your wife, the lightning, those palaces have beautiful ladies sporting in them You possess a rainbow of red, yellow, green and blue colour Likewise they have fine pictures, drawn in beautiful colours and designs You have a gentle and sweet rumbling sound Similarly, those palaces resound with the sounds of drums in your season—the rains If you are filled with water inside, the floors of those mansions are set with diamonds, rubies, pearls, sapphires, emeralds and other jewels You appear to be high, but the summits of those palaces are equally lofty and seem to be touching

the sky. Palaces in Alakapuri can thus well be compared with you They can bear you nicely. ) 68

शष्पश्यामा दिनकरहयस्पर्धिनो यत्र वाहाः
शैलोदग्रास्त्वमिव करिणो वृष्टिमन्तः प्रभेदात् ।
योधाग्रण्यः प्रतिदिशमुखं संयुगे तस्थिवांसः
प्रत्यादिष्टाभरणरुचयश्चन्द्रहासव्रणांकैः ॥ ६९ ॥

अलकापुरी वर्णनम् ३

हे मेघ, यत्र अलकायां अश्वाः शष्पश्यामाः शष्पं गाढहरितवर्णं ईषच्छ्यामं हरितं तृणं तत्सदृशाः अश्वाः दिनकरहयस्पर्धिनः दिनकरस्य सूर्यस्य ये हयास्तुरंगास्तान्स्पर्धन्ते इत्येवशीलाः सन्ति । यस्या अलकायां शैलोदग्राः पर्वतोन्नता करिणः गजाः त्वमिव त्वं यथा वृष्टिं करोषि तद्वत् प्रभेदात् मद-क्षरणात् वृष्टिमन्तः मदजलस्राविणः सन्ति । यस्यां अलकायां च संयुगे संग्रामे सर्वकालं प्रतिदिशमुख प्रत्येकदिशायां दिशं दिशं प्रति तस्थिवांसः सज्जाः चंद्रहासव्रणांकैः चंद्रहासः विशेषप्रकारः असिः तस्य व्रणानां अंकैः युद्धेन जातैः चिह्नैः प्रत्यादिष्टाभरणरुचयः प्रत्यादिष्टा निराकृता आभरणानां रुचयः यैः एता-दृशाः योधाग्रण्यः योधानां अग्रण्यः सुभटाः सन्ति ॥ ६९ ॥

( Alaka ) Where deep-green horses can vie with the horses of the sun; where elephants as high as mountains are possesed of showers as you are on account of their rut; where the best of warriors stay firm in battle in every direction with marks of wounds by scimitarc setting at naught the brilliance of the ornaments.

## DESCRIPTION OF ALAKAPURI 3.

( O Cloud, the horses in Alakapuri, green-black in colour like tender grass, can compete with the horses of the sun, You are showering the rain Likewise, elephants in Alakapuri, as high as a mountain, shower their water-like rut. There are also in Alaka the best of warriors, standing ready for fight at any time in all directions The marks of wounds caused by scimitars ( chandrahas ) on

their bodies during the battle leave them no desire for wearing ornaments' ) 69.

आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्तै-
र्नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात् ।
नाप्यन्यत्र प्रणयकलहाद् विप्रयोगोपपत्ति-
र्वित्तेशानां न च खलु वयो यौवनादन्यदस्ति ॥ ७० ॥

अलकापुरी वर्णनम् ४

हे मेघ, यस्यां अलकायां वित्तेशानां यक्षाणां गुह्यकानां आनन्दोत्थ हर्षोत्पन्नं नेत्रजलमस्ति। न पुनरन्यैर्निमित्तैः इष्टवियोगादिभि. कारणैर्जनितं नयनेषु अश्रु चागच्छति।

पुन. यस्यां च इष्टसंयोगसाध्यात् इष्टस्य संयोगेन साध्यात् इष्टानां प्रियाणां प्रियाङ्गनानां च संयोगेन शाम्यते सः तस्मात् कुसुमशरजान् कन्दर्पोद्भूतात्तापात् अन्यस्तापो मृत्युवियोगव्याधिदरिद्रतादिजनितो नास्ति । पुन यस्या अलकायां स्त्रीपुंसां प्रणयकलहादन्यत्र प्रीतिकलहं विना अन्यत्र अन्यकारणै. विप्रयोगो नास्ति ।

पुनः यस्या अलकायां खलु निश्चयेन यौवनादन्यत वयो नास्ति अवस्था न विद्यते । तु पुनर्वृद्धलक्षणं वयो नास्ति ॥ ७० ॥

( Alaka ) Where tears from eyes flow through delight and not for any other reason; where there is no other fever except that caused by love pangs and curable by union with the beloved; where there is no other incidence of separation except one due to quarrel in love and where the Lords of wealth have no other age but the youth

DESCRIPTION OF ALAKAPURI 4

( O Cloud, the Yakshas or the Guhyakas living in Alakapuri and their wives always get tears of joy. They never have tears for any other cause as grief, sorrow or separation.

They are never afflicted with death, separation, disease, poverty etc. The only affliction they have is that from

the God of love, which can be cured by union with the beloved.

There is no other kind of quarrel or bickering there except that arising from love-sports.

Those Yakshas in Alakapuri also enjoy no other age but the youth. They never get old 70.

यस्यां यक्षाः सितमणिमयान्येत्य हर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचनान्युत्तमस्त्रीसहायाः ।
आसेवन्ते मधु रतिफलं कल्पवृक्षप्रसूतं
त्वद्गंभीरध्वनिषु शनकैः पुष्करेष्वाहतेषु ॥ ७१ ॥

अलकापुरी वर्णनम् ५

हे मेघ, यस्यां अलकायां उत्तमस्त्रीसहायाः उत्तमाः रूपगुणसहिताः स्त्रियः नार्य एव सहायाः येषां ते वरसुंदरीसहिताः यक्षाः गुह्यकाः, सितमणिमयानि सितानि उज्ज्वलानि प्रभायुक्तानि मणयः रत्नानि येषु तानि रत्नजटितानि। ज्योतिश्छायाकुसुमरचनानि ज्योतिषां नक्षत्राणां छायाः प्रतिबिम्बानि तान्येव कुसुमरचनानि येषु तानि एतादृशानि हर्म्यस्थलानि एत्य हर्म्याणां उपरिभागे आकाशिकायां गत्वा। त्वद्गम्भीरध्वनिषु त्वत्सदृशः गंभीरः सुभगः ध्वनिः येषु तेषु पुष्करेषु मृदंगेषु शनकैः मंदं आहतेषु आस्फालितेषु सत्सु कल्पवृक्षप्रसूतं कल्पवृक्षोत्पन्नं, रतिफलं रतिः संभोग एव फलं यस्य तत् एतादृशं मधु स्त्रीसंगे आनन्ददायिनीं मदिरां आसेवन्ते उपभुञ्जन्ते पिबन्ति ॥ ७१ ॥

( Alaka ) Where the Yakshas, accompanied by beautiful women, having repaired to mansions, studded with crystals and reflecting the images of stars resembling flowers, enjoy the Ratiphala wine, yielded by the wish fulfilling tree; while drums, sounding deeply like your thunder, are being beaten harmoniously.

DESCRIPTION OF ALAKAPURI 5

( O Cloud, in that city of Alakapuri, the Yakshas having gone up the terraces of their palaces inlaid with saphires and appearing as if interwoven with flowers on account

of the reflected images of stars in them drink in the company of beautiful women, the wine coming forth from the wishing tree and contributing to pleasure in sexual union; while drums deep in sound like your thunder are being gently beaten. ) 71.

गत्युत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः
पत्रच्छेदैः कनककमलैः कर्णविस्रंसिभिश्च ।
मुक्ताजालैः स्तनपरिसरच्छिन्नसूत्रैश्च हारै-
र्नैशो मार्गः सवितुरुदये सूच्यते कामिनीनाम् ॥ ७२ ॥

## अलकापुरी वर्णनम् ६

हे मेघ यत्र यस्यां अलकायां कामिनीनां शृंगारिणीनां स्त्रीणां गत्युत्कंपात् गत्या शीघ्रगमनेन गमनजनितः उत्कंपः चलनं तस्मात्, अलकपतितैः अलकेभ्यः कुटिलकेशपाशेभ्यः पतितैः मन्दारपुष्पैः कल्पवृक्षकुसुमैः, पत्रच्छेदैः नागवल्लीशकलैः, कर्णविस्रंसिभिः कर्णपरिभ्रष्टैः वर्णेभ्यः पतितैः कनककमलैः, स्तनपरिसरच्छिन्नसूत्रैः स्तनपरिसरेण कुचप्रदेशविस्तारेण विपुलपुष्टस्तनास्फालनेन छिन्नानि सूत्राणि दोराः येषां तैः मुक्ताजालैः मौक्तिककलापैः मुक्तागुंफितैः हारैः इत्यादिभिः सवितुः सूर्यस्य उदये नैशः निशायां भवः मार्गः सूच्यते ॥ ७२ ॥

( Alaka ) Where the path gone over by young women at night is shown at sunrise by Mandar flowers dropped from the tresses, by pieces of patra creepers and golden lotuses slipped away from ears and by necklaces and garlands with their strings cut off by contact with their breasts, on account of their agitated gait.

## DESCRIPTION OF ALAKA 6.

( O Cloud, in that Alaka, the path traversed by love lorn ladies at night is pointed out at sun-rise by flowers of the Kalpa vruksha tree fallen off from the braid, by pieces of betel leaf dropped from the mouth, by golden lotuses come down from ears, and by wreaths and necklaces

with their threads broken by expansive breasts, owing to swift bodily movements while walking. ) 72.

नीवीबन्धोच्छ्वसितशिथिलं यत्र यक्षांगनानां
क्षौमं रागादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ।
अर्चिस्तुंगानभिमुखमपि प्राप्य रत्नप्रदीपान्
ह्रीमूढानां भवति विफलप्रेरितश्चूर्णमुष्टिः ॥ ७३ ॥

## अलकापुरी वर्णनम् ७

उपर्युक्तैः अन्यैर्वक्ष्यमाणैः चिह्नैः अलकां ज्ञास्यस्येव इति वर्णयन्नमे आह—नीवीति ।

हे मेघ, यत्र अलकायां ह्रीमूढानां लज्जाव्याकुलितानां यक्षांगनानां गुह्यकस्त्रीणां, नीवीबंधः नीवीशाटकपट्टिका तस्याः बंधस्य उच्छ्वसितं शिथिलीभवनं तेन शिथिलं श्लथीभूतं क्षौमं दुकूलं अनिभृतकरेषु चंचलहस्तेषु चपलक्षणेषु प्रियेषु आक्षिपत्सु रागात् हास्येन आकर्षत्सु सत्सु अर्चिस्तुगान् अर्चिषा विशेषप्रकाशमानान् महाद्युतीन् रत्नप्रदीपान् अभिमुखं सम्मुख प्राप्यापि दीपशान्तये चूर्णमुष्टिः अबिलादिसुगंधिद्रव्यस्य विफलप्रेरितः मुष्टिः निष्फलप्रक्षिप्तः भवति रत्नप्रदीपानां प्रकाशानां अविनश्वरत्वेन अबिलादिप्रक्षेपेणापि दीपनिर्वाणः दीपशान्तिर्न भवति अन्धकारं न व्याप्नोति ॥ ७३ ॥

(Alaka) Where the handful of powder thrown by Yaksha *women overcome* with shame, and with their silken garment, loosened on account of the untying of the knot, being snatched away through love by lovers with swift hands, is rendered futile, though it reaches powerful jewel-lamps with high flame.

## DESCRIPTION OF ALAKA 7.

(O Cloud, in that Alakapuri, when the silken garment, loosened by slackening the knot, of Yaksha women, overpowered by shame, is being *taken* away by sporting lovers with quick hands, those women throw handfuls of fragrant powder on lamps to extinguish them and to cause darkness; but their efforts prove futile, as they are not the

*lamps burning with oil* They are in reality the jewel lamps, with rays of light emerging from them Hence their light could not be put out by throwing on them handfuls of fragrant powder ) 73

हस्ते लीलाकमलमलकं बालकुन्दानुविद्धं
नीता रोध्रप्रसवरजसा पाण्डुतामाननश्रीः ।
चूडापाशे नवकुरवकं चारु कर्णे शिरीषं
सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम् ॥ ७४ ॥

## अलकापुरी वर्णनम् ८

पुन अलकाया परिचय निरूपयन्नाह—हस्त इति ।

हे मेघ यत्र यस्या अलकाया वधूना नवपरिणीतयुवतीना हस्ते लीला-कमल लीलार्थं क्रीडार्थं धारित कमल वर्तते ।

बालकुन्दानुविद्ध बालकुन्दा अविकसिता डोलरकलिका तै अनुविद्ध व्याप्त ग्रथित डोलरकलिकागुम्फन कलिकाभूषण तालुप्रदेशवर्तिनि साधित-केशमध्यभागे वधूना अलक केशपु वर्तते ।

रोध्रप्रसवरजसा रोध्राणा लोद्रवृक्षाणा प्रसवा पुष्पाणि तेषा रज पुष्प-पराग तेन तल्लेपेन वधूना आननश्री मुखशोभा पाण्डुता गौरता नीता प्राप्ता वर्तते ।

यस्या पुर्यां वधूना चूडापाशे धम्मिल्ले नवकुरवक वर्तते । कर्णे च चारु सुन्दर शिरीषपुष्प वर्तते । सीमन्ते मैंथो इति लोक मस्तकस्य मध्ये केशवीथ्या त्वदुपगमज त्वत् तव उपगम आगम वर्षाकाल तस्मिन् समये जायते इति त्वदागमनोत्पन्न नीप कदम्बपुष्प वर्तते ॥ ७४ ॥

( Alaka ) Where women bear a sporting lotus in hand, their hair are wreathed with fresh Kunda flowers, the beauty of their face has been rendered pale white by pollen of lodhra flowers, they bear a fresh Kuravak flower on their hair knot, a fine shirish flower in the ear and a Kadamb flower, sprung at your advent, at the parting of the hair

## DESCRIPTION OF ALAKAPURI 8

( O Cloud, in Alakapuri, young women, recently married, dangle in their hands a lotus flower to sport. Their tresses of hair are adorned with unopened buds of Kunda flowers They besmear fine fragrant powder of the pollen of lodhra flowers to whiten their faces They tastefully decorate their hair-knot by fresh Kuravak flowers and ears with soft and silky shirish flowers At the parting of the hair, they bear Kadamba flowers, which bloom at *your approach the rainy season* ) 74

यस्यां मत्तभ्रमरमुखराः पादपा नित्यपुष्पा
हंसश्रेणीरचितरशना नित्यपद्मा नलिन्यः ।
केकोत्कण्ठा भवनशिखिनो नित्यभास्वत्कलापा
नित्यज्योत्स्नाप्रतिहततमोवृत्तिरम्याः प्रदोषाः ॥ ७५ ॥

## अलकापुरी वर्णनम् ९

हे मेघ, त्वं तां अलकां एभिश्चिह्नैरपि ज्ञास्यसे इत्य ।

यस्या अलकाया मत्तभ्रमरमुखरा' पुष्पद्रवे मत्ता' ये भ्रमरा मधुकराः तै. मुखरा गुञ्जायमाना पादपा नित्यपुष्पा सदापुष्पिता सन्ति ।

यस्या अलकाया हसश्रेणीरचितरशना' हसाना श्रेण्या पङ्क्त्या रचिताः स्थापिता रशना' मेखलाः यासां ता नलिन्य. पद्मिन्य. सरोवरिका' नित्यपद्मा' नित्य सर्वकाल सर्वर्तुषु कमलपुष्पयुक्ता सन्ति ।

यस्यां अलकाया केकोत्कठा' केकाशब्देन ऊर्ध्वीकृता कठा. यैस्ते भवनशिखिन' पालिता गृहमयूरा नित्यभास्वत्कलापा' नित्य सतत सर्वकाल भास्वन्तः सुशोभिता रमणीया कलापाः कला' येषां ते सन्ति ।

यस्यां प्रदोषा' रात्रय नित्यज्योत्स्नाप्रतिहततमोवृत्तिरम्या. सन्ति । साक्षात् शम्भो' तत्र नित्यनिवासात् तज्जटायां स्थितशशिना नित्यं सतत प्रकाशमाना या ज्योत्स्ना चन्द्रकान्तिः तया प्रतिहता दूरीकृता अवरुद्धा तमसा अन्धकाराणां आवृत्ति पुनरागमन तेन रमणीयाः वर्तन्ते ॥ ७५ ॥

( Alaka ) Where the trees, resonant with the humming of intoxicated bees, bear flowers for ever; where lotus

creepers, having as their girdles the rows of swans, always possess blooming lotuses; where domestic peacocks, with necks uplifted for cry, have over shining lumages and where the nights, rendered pleasant by dispelling darkness, are for over flood-lit.

## DESCRIPTION OF ALAKAPURI 9.

( O Cloud; you can recognise that Alakapuri from signs as below :—The trees, resounding with the sound of bees intoxicated by flower-juice, bear blowers here the whole year round. Her ponds, bearing lotus flowers for all the months, have rows of swans sitting on the banks and appearing beautiful like a white girdle. The domestic peacocks in Alakapuri, emitting shrill notes, always shine with their brilliant plumage. As God Shankar himself lives in Alaka, her nights are for ever illumined by the bright light of the moon in Shiva's crest. Darkness is to be soon nowhere in Alaka. ) 75.

अक्षीणान्तर्भवननिधयः प्रत्यहं रक्तकण्ठै-
रुद्गायद्भिर्धनपतियशः किन्नरैर्यत्र सार्धम् ।
विभ्राजाख्यं विबुधवनितावारमुख्यासहाया
बद्धालापा बहिरुपवनं कामिनो निर्विशन्ति ॥ ७६ ॥

## अलकापुरी वर्णनम् १०

हे मेघ यत्र यस्यां अलकायां, विबुधवनितावारमुख्यासहायाः विबुधवनिताः देवस्त्रीरूपाः याः वारमुख्याः वारांगनाः कलाकुशलांगनाः ताः सहायाः येषां ते ।

अक्षीणान्तर्भवननिधयः अक्षीणाः क्षयरहिताः अंतर्भवने गृहाभ्यन्तरे तोपाख्याना इति लोके तत्र निधयः स्वर्णरत्नादीनां भण्डाराः येषां ते ।

एतादृशाः कामिनः शृंगाररसिका दक्षाः रक्तकण्ठैः मधुरस्वरैः धनपतियशः कुबेरकीर्तिद्योतकानि संगीतानि उद्गायद्भिः उत्तमप्रकारेण उच्चस्वरैः गायमानैः किन्नरैः सार्धं बद्धालापाः बद्धाः सम्प्रवेशिताः साधिताः रागाणां आलापाः यैस्ते

सन्तः वहिरूपवनं अलकापुर्याः वहिर्भागे स्थितं विभ्राजाख्यं विभ्राजनामकं उद्यानं प्रत्यहं अनुदिनं निर्विशन्ति प्रविशन्ति ॥ ७६ ॥

( Alaka ) where lovers, *possessing* inexhaustible treasures in their abodes, accompanied by celestial damsels as harlots and singing in harmony with the Kinnaras melodiously chanting Kubera's glory, everyday enter *for enjoyment* the outer garden called Vibhraj.

DESCRIPTION OF ALAKA. 10.

( O Cloud, celestial damsels afford pleasure to males in Alakapuri by acting as harlots, well-versed in fine arts. The treasures of wealth of the Yakshas in Alaka always remain filled with gold and jewels They never get exhausted inspite of lavish use. Such erotic Yakshas, singing in harmoney with the Kinnaras, sweetly reciting Kubera's glory, enter and *enjoy in the garden called Vibhraj, situated* outside Alaka. ) 76.

यत्रानीताः सततगतिना यद्विमानाग्रभूमी-
रालेख्यानां स्वजलकणिकादोषमुत्पाद्य सद्यः ।
शंकास्पृष्टा इव जलमुचस्त्वादृशा यत्र जालै-
र्धूमोद्गारानुकृतिनिपुणा जर्जरा निष्पतन्ति ॥ ७७ ॥

अलकापुरी-वर्णनं ११

हे मेघ, यत्र यस्यां अलकायां सततगतिना पवनेन यत् यस्याः अलकायाः विमानानि सप्तभूमिकानि हर्म्याणि तेषां अग्रभूमयः अंतिमगृहाणि ताः आनीताः अंतःप्रापिताः त्वादृशाः त्वत्सदृशाः जलमुचः मेघाः आलेख्यानां चित्राणां स्वजलकणिकादोषं उत्पाद्य स्वजलानां बिन्दुभिः विकृतिं विधाय सद्यः शंकास्पृष्टा इव भयचकिता इव धूमोद्गारानुकृतिनिपुणाः धूमस्य उद्गारः निर्गमनं तस्य अनुकृतिः अनुकरणं तत्करणे निपुणाः कुशलाः अत एव जर्जराः पृथक् पृथक् भूताः जालैः जालिकाभिः गवाक्षविवरैः निष्पतन्ति बहिः निःसरन्ति ॥ ७७ ॥

( Alaka ) where clouds like you, brought to the terraces of seven-storied *mansions* by ever-moving wind, having

spoiled the pictures straightway with their drops of water, and being scarred as it were, get out through the windows, skilled as they are in imitating the smoke-issue and reduced to particles.

DESCRIPTION OF ALAKA-11

( O cloud, to the terraces of high mansions in Alaka, clouds like you are propelled by ever blowing wind. Entering them, they at once spoil the bright hues of pictures hanging inside. Filled with fear thereat, those clouds, adept in assuming the form of smoke, scatter themselves and escape through the windows. ) 77.

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भि-
मन्दाराणामनुतटरुहां छायया वारितोष्णाः ।
अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः
संक्रीडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥ ७८ ॥

अलकापुरी-वर्णनं १२

हे मेघ, मंदाकिन्याः गगायाः सलिलशिशिरैः जलेन तोयतुषारेण शीतलैः मरुद्भिः पवनैः सेव्यमाना, अनुतटरुहां तीरसमीपोद्गतानां मन्दाराणां सुरतरूणां कल्पद्रुमाणां छायया वारितोष्णाः निवारिताः उष्णाः आतपाः सूर्यतापाः याभिस्ताः, अमरप्रार्थिताः देवैर्याचिताः कन्याः यक्षकुमारिकाः कनकसिकतामुष्टिनिक्षेपगूढैः कनकस्य स्वर्णस्य सिकता वालुका रेतिः तस्याः मुष्टिः तत्र निक्षेपः न्यासः तेन गूढैः गुप्तैः अन्वेष्टव्यैः कस्या मुष्टौ को मणिः स्वर्णवालुकान्तर्हितोऽस्तीति ज्ञातव्यैः मणिभिः रत्नैः संक्रीडन्ते रमन्ते ॥ ७८ ॥

( Alaka ) where girls, longed for by gods served by breezes cooled by waters of the Ganges and with the sun's heat warded off by the shade of Mandar trees growing along the banks, sport with jewels, concealed by being thrown in the golden sand with handfuls and which have to be searched for.

DESCRIPTION OF ALAKA 12.

( O cloud, young Yaksha girls, enjoying the breezes

rendered cool by waters of the Ganges, freed from the heat of the sun by the shade of the Mandar trees growing on her banks and courted by gods, play with gems concealed in handfuls in golden sand. In other words, the sand of the Ganges flowing by Alaka contains gold. Taking in to their hands and concealing various gems in it, those girls play with one another by asking to identify the jewel in their fists ) 78

यत्र स्त्रीणां प्रियतमभुजालिंगितोच्छ्वासितानां-
मंगग्लानिं सुरतजनितां तन्तुजालावलम्बाः ।
त्वत्संरोधापगमविशदैः प्रेरिताश्चन्द्रपादै-
र्व्यालुम्पन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥ ७९ ॥

अलकापुरी-वर्णनं १३

हे मेघ, यत्र यस्यां अलकायां तन्तुजालावलंबा तंतुजालाः शलाकायुक्त-जालिकाः तासु अवलंबः आधारो येषां ते। पुनः त्वत्संरोधापगमविशदैः त्वत् तव संरोधः आवरणं तस्य अपगमः अभावः तेन निर्मलैः चंद्रपादैः चंद्रकिरणैः प्रेरिताः नोदिताः अत एव स्फुटजललवस्यन्दिनः स्फुटाश्च जलकणाश्च तान् स्यन्दन्ति वर्षंतीति वर्षंशीलाः चन्द्रकान्ताः चन्द्रकान्तमणयः प्रियतमभुजालिङ्गितोच्छ्वासितानां प्रियतमानां भर्तॄणां यानि भुजाभिः आलिंगितानि तैः उच्छ्वासिताः श्वासोच्छ्वासगतिं प्राप्ताः विकलिताः तासां स्त्रीणां सुरतजनितां निधुवनोत्पादितां अंगग्लानिं शरीरस्य खेदं श्रम व्यालुम्पन्ति अपनयंति ॥ ७९ ॥

( Alaka ) Where the moon-stones, hanging by strings from the ceiling, showering drops of water on account of moon-beams bright due to the removal of your obstruction, dispel the bodily langour, brought on by sensual pleasures in women, breathing deeply owing to the embraces by the arms of their lovers.

## DESCRIPTION OF ALAKA 13

( O cloud, the Chandrakant jewels studded in the lattice ceilings in Alaka, sprinkling drops of water owing to moon-rays falling clear on them after your obstruction has been

removed, take away the bodily fatigue, caused by sensual pleasure in women, breathing high and confused by the embraces of the arms of their lovers ) 79

मत्वा देवं धनपतिसखं यत्र साक्षाद् वसन्त
प्रायश्चापं न वहति भयान्मन्मथः षट्पदज्यम् ।
सभ्रूभंगं प्रहितनयनैः कामिलक्ष्येष्वमोघै-
स्तस्यारम्भश्चतुरवनिताविभ्रमैरव सिद्धः ॥ ८० ॥

अलकापुरी-वर्णनं १४

हे मेघ, यत्र यस्या अलकाया धनपतिसख कुबेरस्य मित्र अलकायां साक्षाद् वसन्त मूर्तिमन्त निवसन्त देव महेश्वर मत्वा तस्य भयान् भीत्या कन्दर्प प्राय बाहुल्येन षट्पदज्य भ्रमरश्रेणिप्रत्यच धनु न वहति न धारयति।
ननु यदि मन्मथ चाप तत्र न वहति तदा कथ तत्रत्याना मिथुनाना परस्पर प्रीतिरुत्पद्यते इति चेत्तत्राह—
सभ्रूभग भ्रुकुटिविलासयुक्त यथा स्यात्तथा प्रहितनयनै प्रेषितानि प्रेरितानि नयनानि नेत्राणि येषु तै अमोघै सफलै चतुरललनाविभ्रमै कामक्रीडाचतुरा या कामिन्य तासा विलासैरेव तस्य मन्मथस्य कन्दर्पस्य कामिलक्ष्येषु कामि चेष्येषु योऽसौ आरम्भ प्रहरणप्रसिद्ध सिद्ध निष्पन्न सफल वर्तते ॥ ८० ॥

( Alaka ) Where knowing that God Shiva, the friend of the Lord of Wealth resides in person, Cupid does not generally wield his bee–stringed bow through fear His task is accomplished by sports of clevar women alone with glances flown frowningly and infallible against their love–targets

DISCRIPTION OF ALAKA 14

( O Cloud, out of fear of Lord Shiva, the friend of Kubera, living in person in Alaka, the God of Love does not generally wield his bee–stringed arrow here If Cupid has not his play, how are then young men and women attracted towards one another ? To remove this doubt, it has been said that love has its origin here in sports of clever *women, whose glances cast frowningly* are *unfailing against* their love–targets. ) 80

वासश्चित्रं मधु नयनयोर्विभ्रमादेशदक्षं
पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान् ।
लाक्षारागं चरणकमलन्यासयोग्यं च यस्या-
मेकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥ ८१ ॥

अलकापुरी-वर्णनं १५

हे मेघ, यस्या अलकाया एक कल्पवृक्ष सकल समस्त अबलामण्डन सूते ललनालङ्करण जनयति । किं किं नाम ।

चित्र नानाप्रकार नानावर्ण वास अपेक्षितवस्त्राणि सूते जनयति ।

पुन । नयनयोर्विभ्रमादेशदक्ष लोचनयो विभ्रमाणा हावभावादिविलासाना आदेश प्रकटीकरण तत्र दक्ष चतुर मधु विविधप्रकारा ससारसुखप्रदा मदिरा सूते ।

पुन । किसलयै मद किसलकै कुपलै कलिकाभि सह पुष्पोद्भेद पुष्पाणा उद्भेद प्राकट्य सूते जनयति ।

पुन । भूषणाना विकल्पान् आभूषणाना अलङ्कारवस्तूना हार-केयूर-कुडल-मुद्रिका-कङ्कण-कटिमेखलादीन् विशेषान् जनयति ।

पुन । चरणकमलन्यासयोग्य पादपद्मारोपणोचित लाक्षाराग रक्तनीलादि रङ्गाणा अलक्तकादीना राग विविधरङ्ग च सूते जनयति । येन विविधरङ्गाणा विन्दुभि कृतान्यालेख्यानि पादसौन्दर्यरचनानि कन्या युवतयश्च कुर्वंति ॥८१॥

( Alaka ) where all paraphernalia which adorn the fair sex are produced by the wish-yielding Tree alone—a garment of variegated hues, wine skilled in teaching sportive glances to the eyes, blooming of flowers along with sprouts a variety of ornaments and red lac fit to be applied to lotus-like feet.

## DESCRIPTION OF ALAKA 15

( O Cloud, all things which go to adorn women are supplied in this city of Alaka by the wish-Fulfilling tree alone. It provides for them the best of cotton and silken garments with different colours It supplies them wine contributing to happiness and capable to instruct them in graceful movement of the eyes. It brings about flowers with

all kinds of ornaments such as necklaces, anklets, rings, bangles, bracelets etc. It also gives beautiful red lac, with which unmarried girls and young wives in Alaka can embellish their lotus-like feet. ) 81.

तत्रागारं धनपतिगृहादुत्तरेणास्मदीयं
दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन ।
यस्योद्याने कृतकतनयः कान्तया वर्धितो मे
हस्तप्राप्यस्तबकनमितो बालमन्दारवृक्षः ॥ ८२ ॥

यक्षगृह-वर्णनं १

इदानीं अलकायां अभिज्ञानपूर्वकं आत्मीयं धवलगृहं निदर्शयन्नाह—तत्रागारेति ।

हे मेघ, तत्र तस्यां अलकायां अस्मदीयं अस्माकं इदं आगारं गृहं धनपतिगृहात् कुबेरस्य गृहात् उत्तरेण उत्तरस्यां दिशि राजभवनात् अदूरेण वर्तते ।

कथंभूतं गृहं इत्याह—सुरपतिधनुश्चारुणा इन्द्रचापाकाररचनामनोहरेण तोरणेन नानावर्णरत्नखचितेन दूराल्लक्ष्यं विप्रकृष्टात् अवसेयं दूरत एवानेन चिह्नेन अभिज्ञातुं शक्यम् ।

पुनः अभिज्ञानान्तरमाह—यस्य गृहस्य उद्याने उपवने मम कान्तया प्रिया वर्धितः पालितः, कृतकतनयः कृत्रिमः पुत्रीकृतः हस्तप्राप्यस्तबकनमितः हस्ताभ्यां प्राप्यैः ग्राह्यैः स्तबकैः पुष्पगुच्छैः नमितः नम्रीभूतः बालमन्दारवृक्षः लघुकल्पवृक्षः वर्तते ॥ ८२ ॥

There, to the north of Kubera's mansion, is situated our house, recognisable from afar by an archway, beautiful as Indra's rain-bow; in whose garden there is brought up by my wife, like an adopted son, a young mandar tree, weighed down by clusters of flowers, accessible by hand

DESCRIPTION OF THE YAKSHA'S HOUSE :-1

( O cloud, in that Alakapuri our house is situated near Raj Bhavan, to the north of Kubera's palace Hear what it is like. You can recognise it from a distance by means of archways, intertwined with jewels, charming and variegated

like Indra's rain-bow. In the garden of this house, there has been nurtured by my wife, like her son, a tender Kalpa-Vriksba tree, bent low by clusters of flowers, within easy reach by hand. ) 82.

वापी चास्मिन्मरकतशिलाबद्धसोपानमार्गा
हैमैश्छन्ना विकचकमलैः स्निग्धवैडूर्यनालैः ।
यस्यास्तोये कृतवसतयो मानसं संनिकृष्टं
न ध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥८३॥

यक्षगृह-वर्णनं २

भूयोऽपि अभिज्ञानकथनव्याजेन निजगृहं वर्णयति—वापीति ।

हे मेघ, च पुनः अस्मिन् उद्याने मरकतशिलाबद्धसोपानमार्गा मरकतशिलाभिः बद्धः रचितः सोपानमार्गः पदस्थानीयपथः पगथियां इति लोके यत्र सा ।

स्निग्धवैडूर्यनालैः स्निग्धाः वैडूर्याणां नालाः वैडूर्यमणीनां नालाः जलोपरिगमना गमनमार्गाः पूलिकाः तैः ।

हैमैः सुवर्णरंगैः विकचकमलैः विकसितकमलपुष्पैः छन्ना व्याप्ता आच्छादिता वापी सरोवरिका वर्तते ।

यस्याः वाप्याः सरोवरिकायाः तोये जले कृतवसतयः कृतस्थानाः हंसाः, संनिकृष्टं समीपे स्थितमपि मानसं मानसरोवरं न ध्यास्यन्ति न स्मरिष्यंति । अपि पुनः त्वां प्रेक्ष्य अवलोक्य तु व्यपगतशुचः गतशोकाः सन्तः मानसं न स्मरिष्यन्त्येव ।

स्निग्धवैडूर्यनालैः अस्यार्थः श्रीमल्लिनाथेन अन्यैश्च स्निग्धानि वैडूर्याणि नालानि दंडाः येषां तैः कमलैः इति कृतः स न यथार्थः । कमलदंडानां स्निग्धताऽभावात् । सूक्ष्मरोमयुक्ता अस्निग्धा एव ते भवन्ति । दंडा वैडूर्याणां न भवितुं शक्याः । दीर्घवैडूर्यनालैः इदं पाठांतरमपि न युज्यते । कमलदंडानां दीर्घतया कमलानां शोभाभिवृद्धिर्न संभवा । अतः स्निग्धपाठ एव युक्तः । अनेन पूलिकाया अर्थे नालाशब्दप्रयोग एवात्र महाकविना कृतोऽस्ति ॥ ८३ ॥

In it there is a small pond, with its flight of steps built of emerald slabs, which is covered with full-blown golden lotuses and which has arches of smooth Vaidurya gems; in the waters of which the swans, having taken up residence

and freed from worry, do not long for the near-by lake Manas, even at your approach

DESCRIPTION OF THE YAKSHA'S HOUSE -2

( O Cloud, in that garden, there is a small pond—its flight of steps built of emeralds,—full of blooming golden lotuses and having arches and small bridges made of Vaidurya gems The swans, living in the water of this pond, do not wish to go to Lake Manas, though it is nearby Not the least they will desire to go, especially on seeing you ) 83

तस्यास्तीरे रचितशिखरः पेशलैरिन्द्रनीलैः
क्रीडाशैलः कनककदलीवेष्टनप्रेक्षणीयः ।
मद्गेहिन्याः प्रिय इति सखे चेतसा कातरेण
प्रेक्ष्योपान्तस्फुरिततडितं त्वां तमेव स्मरामि ॥८४॥

यक्षगृह-वर्णनं ४

हे जलद, तस्याः वाप्याः सरोवरिकातीरे पेशलैः मनोहरैः इन्द्रनीलैः इन्द्रनीलमणिभिः रचितशिखरः निर्मितशृङ्गः कनककदलीवेष्टनप्रेक्षणीयः स्वर्णरम्भाणां स्वर्णरम्भाणां कदलीनां स्वर्णकदली 'सोनकेल सोनेरीकेला' इति लोके तासां आवेष्टनं परितः वेष्टनं तेन प्रेक्षणीयः सादरं अवलोकनीयः क्रीडाशैलः वर्तते ।

हे सखे हे मित्र अहं त्वां प्रेक्ष्य अवलोक्य सः क्रीडाशैलः मद्गेहिन्याः प्रियः वल्लभः इति उपान्तस्फुरिततडितं उपान्ते उपरिगतां पर्यन्ते । तत्र स्फुरिता उल्लसिता तडित् विद्युत् यस्मिंस्तं एतादृशं त्वां तथा तं क्रीडाशैलं कातरेण अधीरेण चेतसा हृदा एव स्मरामि ॥ ८४ ॥

On its bank, there is a mount of sport, with its peak made up of beautiful sapphires and charming to look at owing to the encirclement of golden plantain trees After seeing you with lightning flashing about the top, I remember, O friend, that very mount, with an impatient heart, as it was so dear to my wife

## DESCRIPTION OF THE YAKSHA'S HOUSE :-3.

( O Cloud, on the bank of that pond, there is a pleasure-hill with its top built of fine sapphires and which looks beautiful on account of its being enclosed by golden Plantain trees O friend, on seeing you at this time, I remember with an impatient heart the scene which will be exhibited, when you will reach that mount dear to my wife and when your lightning will be flashing about its top ) 84.

रक्ताशोकश्चलकिसलयः केसरश्चात्र कान्तः
प्रत्यासन्नौ कुरवकवृतेर्माधवीमण्डपस्य ।
एकः सख्यास्तव सह मया वामपादाभिलाषी
कांक्षत्यन्यो वदनमदिरां दोहदच्छद्मनास्याः ॥ ८५ ॥

यक्षगृह-वर्णनं ४

हे मेघ, अत्र पर्वतोद्याने, चलकिसलयः चंचलपल्लवः रक्ताशोकः रक्तपुष्पः अशोकवृक्षः विद्यते । अन्यः कान्तः मनोहरः केसरः बकुलवृक्षोऽपि विद्यते । तौ कुरवकवृतेः कुरवकानां मरुवकसुगंधिक्षुपानां वृतिः वाटिः वाड्य लोके यस्य तस्य माधवीमंडपस्य अतिमुक्तलतामंडपस्य प्रत्यासन्नौ निकटस्थौ स्तः ।

दोहदव्याजेन दोहदः प्रसवसहायक द्रव्यं तस्य छद्मना तयोर्द्वयोर्मध्ये एष रक्ताशोकः मया सह मया साकं तव सख्याः तव भ्रातृजायायाः मम पत्न्या वामपादाभिलाषी अस्ति वामचरणमभिलषति । अन्यः बकुलः अस्याः तव सख्याः मया सह वदनमदिरां सुरागण्डूषं इच्छति ॥ ८४ ॥

The red Ashok with sprouts waving about and charming Bakula are here situated near the bower of Madhavi creepers with a hedge of Kuravak plants around. The flower along with me wishes for the left foot of your friend; while the latter has a desire for wine from her mouth, under the pretext that it will cause them to bloom.

## DESCRIPTION OF THE YAKSHA'S HOUSE :-4.

( O cloud, in this garden with the mount, there are

two trees, the one being an Ashok with red flowers and smiling shoots and the other a Bakul. Both those trees are standing near a bower of chameli creepers, surrounded by a hedge of Kuravak plants. As a help in delivery i. e. for production of flower and fruits, the red Ashok like me, longs for the touch of the left foot of your friend—my wife; while the Bakul is desirous of having a gargle of wine, from her mouth. ) 85.

तन्मध्ये च स्फटिकफलिका कांचनी वासयष्टि-
मूले बद्धा मणिभिरनतिप्रौढवंशप्रकाशैः ।
तालैः सिञ्जद्वलयसुभगैर्नर्तितः कान्तया मे
यामध्यास्ते दिवसविगमे नीलकंठः सुहृद्वः ॥ ८६ ॥

यक्षगृह-वर्णनं ५

हे मेघ, तन्मध्ये तयोर्द्वयोः रक्ताशोकबकुलयोर्मध्ये वासयष्टिः विद्यते वासयष्टिः निवासदंडः पंजरदंडः निवासस्तंभिका अस्ति । कथं भूता सा ।

स्फटिकफलिका स्फटिकमणिमया फलिका पीठिका उपवेशनभूमिः यस्याः सा । संपूर्णा यष्टिः कांचनी सुवर्णमयी, मूले मूलविभागे अधस्तात् अनतिप्रौढ-वंशप्रकाशैः न अतिप्रौढा न अतिपक्वाः न लघवः एतादृशा ये वंशाः तेषां प्रकाशः सौन्दर्यं इव प्रकाशो येषां ते मणयः रत्नानि तैः मणिभिः बद्धा खचिता। एतादृशी मयूरस्य वासयष्टिः निवासस्थानरूपपंजरयुक्ता यष्टिः स्तंभिका। विद्यते। थांभली इति सौराष्ट्रे ।

मे मम कान्तया गेहिन्या सिञ्जद्वलयसुभगैः शब्दायमानकंकणमनोहरैः करतलवादनकृतैः तालैः नर्तितः नृत्यं कारितः यः युष्माकं सुहृद् मित्र मयूरः दिवसविगमे सन्ध्याकाले यां वासयष्टिं अध्यास्ते उपविशति निवासं करोति निद्राति ॥ ८६ ॥

Between them there is a golden perching rod with a crystal seat, studded at the bottom with jewels, shining like young bamboos; on which, at the end of the day, roosts your friend—a peacock—, caused to dance by my beloved with clappings of hands, charming on account of jingling bracelets.

DESCRIPTION OF THE YAKSHA'S HOUSE :-5.

( O cloud, between the red Ashok and the Bakula, there is a small pillar studded with gold, with a cage like seat on it, inlaid with crystals The bottom of the pillar is set with jewels shining like bamboos, neither unripe nor over-ripe but of mature appearance. At the close of the day there sits on it a peacock—your friend—caused to dance in tunes, agreeable on account of the tinkling bangles of my wife. ) 86.

एभिः साधो हृदयनिहितैर्लक्षणैर्लक्षयेथा
द्वारोपान्ते लिखितवपुषौ शंखपद्मौ च दृष्ट्वा ।
क्षामच्छायं भवनमधुना मद्वियोगेन नूनं
सूर्यापाये न खलु कमलं पुष्यति स्वामभिख्याम् ॥ ८७ ॥

यक्षगृह-वर्णनं ६

हे साधो सज्जन विद्वन् मेघ, हृदयनिहितैः हृदयस्थैः स्मृत्या धारितैः एभिः उपर्युक्तलक्षणैः भवनं मम गृहं लक्षयेथाः निश्चिनुयाः ।

उपर्युक्तलक्षणैः पुनः अन्यैः लक्षणैः द्वारोपान्ते द्वारस्य समीपे द्वारपार्श्वयोः शंखपद्मौ शंखश्च पद्मश्च तौ लिखितवपुषौ लिखितं वपुः आकृतिः शरीरचित्रं ययोस्तौ द्वारपालरूपेण चित्रितौ दृष्ट्वा, मद्वियोगेन मम वियोगदुःखात् नूनं अवश्यं मम तद् भवनं सूर्यापाये निशामुखे रात्रौ अपि क्षामच्छायं क्षीणा अल्पा शोभा यस्य तत् गतकान्ति अस्ति इति तर्कयामि । कथमिव सूर्यापाये सूर्ये अस्तं गते सति निशामुखे कमलं पद्मं स्वां निजां अभिख्यां कान्तिं न पुष्यति न धारयति तद्वत् मद्विरहेण मम गृहं अपि रात्रौ निरुत्साहेन शोकमग्नतया अल्पदीपादिशोभाकरणेन तेजोहीनं वर्तते इति तर्कयामि । इत्थं अन्यगृहेभ्यः भिन्नतासाधकतः मद्गेहस्याभिज्ञानं तव सुलभं स्यादिति भावः ॥ ८८ ॥

O good one, with these signs treasured in your heart and on seeing the Shankha and Padma figures pointed on both the sides of the door, you will recognise the house, now indeed dimmed in lustre on account of my separation.

Surely, in the absence of the sun, a lotus maintains no beauty of its own

DESCRIPTION OF THE YAKSHA'S HOUSE :-6

( O good cloud, by means of signs already told and which I still relate, you will be able to find out my house.

On both the sides of the door of my house, there are painted the figures of two door-keepers—Shankha and Padma I think that that house of mine will appear dim in lustre even at night due to my separation, in the same way as a lotus which cannot develop its beauty after sunset You will be able to distinguish easily and at once my house from others, as under the grief of my separation, it will have less of lamps and consequently the less of lustre, compared with other houses of Alaka ) 87

गत्वा सद्यः कलभतनुतां शीघ्रसंपातहेतोः
क्रीडाशैले प्रथमकथिते रम्यसानौ निषण्णः ।
अर्हस्यन्तर्भवनपतितां कर्तुमल्पाल्पभासं
खद्योतालीविलसितनिभां विद्युदुन्मेषदृष्टिम् ॥ ८८ ॥

अभिधानानि कथयित्वा इदानीं स्ववनितादर्शनप्रकारमाह—

हे मेघ, शीघ्रसंपातहेतोः शीघ्रं त्वरितं संपातः पतनं तस्य हेतोः कारणात् कलभतनुतां गत्वा कलभः करिपोतः तद्वत् तनुतां लघुतां गत्वा प्राप्य प्रथमकथिते आदौ व्यावर्णिते रम्यसानौ रमणीयः मनोज्ञः शिखरः यस्य तस्मिन् क्रीडाशैले निषण्णः उपविष्टः सन् खद्योतालीविलसितनिभां खद्योताः रात्रिपतगाः अग्निपतगाः आगिया पतंगिया इति लोके तेषां आली समूहः श्रेणिः तस्याः विलसनं विलासः स्फुरितं तस्य निभां समानां, विद्युदुन्मेषदृष्टिं विद्युत एव उन्मेषः निमेषोन्मेषरूपा दृष्टिः तां, अल्पाल्पभासं अल्पा अल्पा भाः दीप्तिर्यस्यास्तां यथा स्यात्तथाभूतां अन्तर्भवनपतितां भवनस्य अन्तः गृहस्य मध्ये तत्र पतितां प्रविष्टां कर्तुं अर्हसि ॥ ८८ ॥

Adopting at once the form of a young elephant with a view to descend quickly and seated on the above-said mount of sport with a charming peak, you will cast into

the interior of the house your eye, consisting of the lightning flash, slightly brilliant and resembling the beauty of a line of fire-flies.

( The cloud is now told the way to observe the Yakshas wife, after signs to recognise his house have been given. )

( O Cloud, to alight quickly on my house, assume the small form of the young one of an elephant. Seated on the aforesaid pleasure-mount with a beautiful summit, you should then arrange to cast into the interior of that house your glance in the form of a lightning flash, shining gradually like a line of fire-flies. ) 88.

तन्वी श्यामा शिखरदशना पक्वबिम्बाधरोष्ठी
मध्ये क्षामा चकितहरिणीप्रेक्षिता निम्ननाभिः ।
श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां
या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः ॥ ८९ ॥

यक्षप्रिया-वर्णनं १

इदानीं निजजायां स्वभवने स्थितामन्य इतरनारीभ्यः सातिशयं भिन्नरूपेण निरूपयन्नाह—तन्वीति ।

हे मेघ, तत्र भवनमध्ये दृष्टिपातेन त्वं ईदृशीं स्त्रियं द्रक्ष्यसीति वर्णयति ।

तन्वी कृशतनुः नातिपुष्टशरीरा इति आकृतिसुंदरा, पुनः श्यामा युवतिः अप्रसूता षोडशवार्षिकी । पुनः शिखरदशना शिखरं तीक्ष्णः अग्रभागः तद्युक्ता दशनाः दंताः यस्याः सा सुदती । पुनः पक्वबिम्बाधरोष्ठी पक्वं अत्यंतरक्तवर्णं यत् बिम्बीफलं तद्वत् रक्तः अधरोष्ठः यस्याः सा । पुनः मध्ये क्षामा मध्यभागे कृशा दुर्बला । पुनः चकितहरिणीप्रेक्षिता चकिता त्रस्ता भीता हरिणी मृगी तद्वत् प्रेक्षितं विलोकितं यस्याः सा । निम्ननाभिः निम्ना गंभीरा नाभिः यस्याः सा । श्रोणीभारात् अलसगमना श्रोणी कटिपश्चाद् भागः कुला इति लोके तयोः श्रोण्योः भारः पुष्टता तस्मात् तेन कारणेन अलसं मन्दं मन्थरं गमनं यस्याः सा । पुनः स्तनाभ्यां पुष्टकुचाभ्यां स्तोकनम्रा ईषन्नमनशीला । एवंप्रकारा या नारी तत्र भवने स्यात् भवेत् सा मम जायास्तीति जानीयाः । सा युवतिविषये स्त्रीविषये धातुः विधातुः ब्रह्मणः आद्या सृष्टिः इव निवृत्तविधिना प्रथमं घटिता इवास्ति ॥ ८९ ॥

Slender in form, youthful, of pointed teeth, with the lower lip like a ripe Bimba fruit, lean in waist, with eyes as those of a frightened deer, of a deep navel, with a slow gait due to the weight of hips, slightly stooping owing to breasts—She, who should be there, is the first creation as it were of the Creator in the matter of young ladies.

## DESCRIPTION OF THE YAKSHA'S WIFE–1.

( O Cloud, you will be able to distinguish my wife from other ladies of the house in the way that—

She, who is slender in body, handsome and youthful, with pointed white teeth, with the lower lip red like a ripe Bimba fruit, of thin waist, sharp-eyed like a deer in fear, *with deep navel, walking slowly on account of* heavy hips, *slightly* bent due to fleshy *breasts*—Know her as my wife. God Brahma has created the ladies. Among them, the creation of my wife is really unique. ) 89.

तां जानीयाः परिमितकथां जीवितं मे द्वितीयं
दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम् ।
गाढोत्कण्ठां गुरुषु दिवसेष्वेषु गच्छत्सु बालां
जातां मन्ये तुहिनमथितां पद्मिनीवान्यरूपां ॥९०॥

## यक्षप्रिया-वर्णनं २

पुनश्च स्वपत्नीं निरूपयति ।

हे मेघ, परिमितकथां मितभाषिणीं तां उक्तलक्षणां मम पत्नीं मम द्वितीयं अपरं जीवितं जानीयाः । मयि सहचरे पत्यौ दूरीभूते सति एकां चक्रवाकहीनां एकाकीं चक्रवाकीं चकली इति सौराष्ट्रे इव एकाकीं, गुरुषु दुर्वहेषु एषु प्रावृषेण्येषु दिवसेषु वासरेषु गच्छत्सु तां बालां नवयौवनां गाढोत्कंठां गाढा प्रबला उत्कंठा मम मिलनस्य उत्कटेच्छा आतुरता यस्यास्तां जातां मन्ये । तुहिनमथिता हिमेन विकंपिता अत एव अन्यरूपा रूपान्तरं विकृतरूपमापन्ना पद्मिनी इव कमलिनी इव मम जायास्ति अर्थात् ईदृशीं दशामापन्नां तां मन्ये ॥ १० ॥

You should know her, restrained in speech, as my second life, like a lonely female Chakrawak, when I, her companion, am far away. When these long days are passing by, I consider that the young lady, extremely eager, is changed in form like a lotus-creeper struck by frost.

DESCRIPTION OF THE YAKSHA'S WIFE :-2

( O Cloud, know that that wife of mine, speaking few words, is, as it were, my second life. When I, her husband, am far away, she is pining in loneliness like a she-swallow without her male. These days of monsoon are hard to pass. I hence believe that her eagerness to meet me may have been considerebly increased. I presume her condition to be as pitiable as that of a lotus creeper blighted by a hail-storm. ) 90.

नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियाया
निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् ।
हस्तन्यस्तं मुखमसकलव्यक्ति लम्बालकत्वा-
दिन्दोर्दैन्यं त्वदनुसरणक्लिष्टकान्तेर्बिभर्ति ॥ ९१ ॥

यक्षप्रिया-वर्णनं ३

हे मेघ,

प्रबलरुदितोच्छूननेत्रं प्रबलं बहुदिवसपर्यंतं सततं कृतं रुदितं रोदनं तेन उच्छूने उपरिभागे स्पष्टं दृश्यमानः शूनः शोफः शोथः श्वयथुः तद्युक्ते नेत्रे यस्मिन् तत् ।

निःश्वासानां निःश्वसितानां निसासा इति सौराष्ट्रे अशिशिरतया उष्णतया भिन्नवर्णाधरोष्ठं भिन्नः भ्रष्टः वर्णः रक्तिमा रागः यस्य सः अधरोष्ठः यस्य तत् ।

हस्तन्यस्तवामपाणौ आरोपितहस्ततलन्यस्तगण्डं गाल-लमणा इति लोके वदन् ।

लंबालकत्वात् संस्काराभावात् सुगन्धिततैलाद्यावापपूर्वकं प्रसाधनं तदभावात् लंबिनः अप्रसाधिताः अलङ्कारकुटिलाः केशाः तेषां भावः लंबालकत्वं तस्मात् कारणात् असकलव्यक्ति असकला अपरिपूर्णा अपूर्णा आकृतिर्यस्य तत् ।

तस्याः प्रियायाः प्रेयस्याः मुखं त्वदनुसरणक्लिष्टकान्तेः त्वन् इव अनु-

सरणेन अन्तरितेन क्लिष्टा मलिना क्षीणा कान्तिर्यस्य स तस्य इन्दो चन्द्रस्य दैन्य हीनप्रभावत्व दधाति ईदृश प्रियाया मुखमस्ति ईदृश मुख सा धारयति ॥ ९१ ॥

Verily that beloved's face, resting on hand, with eyes swollen on account of bitter weeping, with lower lip disco loured by hot sighs, not fully visible owing to tresses loosely hanging about, bears the plight of the moon whose lustre has been marred by your pursuit

DESCRIPTION OF THE YAKSHA'S WIFE -3

( O Cloud, when you intervene between, the light of the moon becomes dim Likewise, the face of that beloved has been shorn of lustre The eyes thereon are swollen on account of weeping for many days The redness of its lower lip is dimmed due to hot sighs Its colour is changed Her cheek is resting on the palm of the left hand The face is not fully visible owing to loose hair, uncombed and unoiled, hanging about Such is the face of my wife You will see her in this plight ) 91

आलोके ते निपतति पुरा सा बलिव्याकुला वा
मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती ।
पृच्छन्ती वा मधुरवचनां सारिकां पंजरस्थां
कच्चिद् भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥९२॥

यक्षप्रिया-वर्णनं ४

हे जलद सा बलिव्याकुला देवपूजादिव्यापारपरायणा ।
अथवा विरहतनु विरहकृशा भावगम्य चित्ताभिप्रायज्ञेय एतावद्भिर्मासै एतावद् दुर्बल शरीर भविष्यतीतिमत्सादृश्य मम समानाकृति मम चित्र आलिख्य लिखन्ती ।
अथवा पञ्जरस्था पंजरे पात्रे इति लोके तत्र स्थिता मधुरवचना मञ्जु भाषिणी सारिका शुकपत्नी मैना हे रसिके कच्चिद् भर्तु स्मरसि त्व तस्य प्रिया आसीत् इति पृच्छन्ती ।

एताद्दशी सा मम पत्नी ते तव आलोके पुरा प्रथमं प्रथमावलोकने दृष्टिपथं मा निपतति पतिष्यति ॥ ६२ ॥

She will fall within your view either engaged in worship of gods or drawing my likeness, emaciated by separation as pictured by fancy or asking the Sweet-voiced Sarika in the cage, "O romantic one, do you ever remember master, as you were his beloved pet. ?"

DESCRIPTION OF THE YAKSHA'S WIFE 4.

( Or o Cloud, she, your friend, will be seen going through *the worship of gods. Or imagining that owing to separation for so many months,* I may have been *emaciated to* some extent, she will be seen by you drawing my picture, as conceived in fancy. Or you will find her asking the sweet-voiced she-parrot, sitting in the cage, "O romantic one, do you ever remember our lord ? You were very dear to him." ) 92.

उत्संगे वा मलिनवसने सौम्य निक्षिप्य वीणां
मद्गोत्रांकं विरचितपदं गेयमुद्गातुकामा ।
तंत्रीमार्द्रां नयनसलिलैः सारयित्वा कथंचिद्
भूयो भूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥९३॥

यक्षप्रियावर्णनं ५

हे सौम्य सहृदय दयालो मेघ,

अथवा पुनः कीदृग्दशा सा ते आलोके पतिष्यति तच्छृणु ।

मद्गोत्रांकं मम गोत्रं मदीयं नाम चिह्नं यथा भवति एवं विरचितपदं स्थापितवाक्यं गेयं गीतं उद्गातुकामा सती ।

मलिनवसने विरहत्वात् सम्यगधौते परिहितसाटिकादिवस्त्रवति उत्संगे अंके वीणां निक्षिप्य नयनसलिलैः नेत्रजलैः अश्रुभिः आर्द्रां क्लिन्नां वीणां कथंचित् महता कष्टेन सारयित्वा सज्जां निर्माय कृत्वा । स्वयमपि कृतां स्वयं आत्मना कृतां अपि मूर्च्छनां रागविशेषं भूयोभूयः पुनः पुनः विस्मरन्ती मनसि विस्मारयन्ती ते आलोके निपतिष्यति ॥ ९३ ॥

O Gentle one, or having placed the lute on her lap with dirty garment or desiring to sing out a song so worded as *to contain my name as its characteristic* and *having with* difficulty arranged the lute moist with tears from eyes, she off and on forgets the melody composed by herself.

DESCRIPTION OF THE YAKSHA'S WIFE 5.

( Or O sympathetic and merciful cloud, you will find my wife placing the lute in her lap clad in a dirty garment, desiring to sing out a song so composed as to contain my name, arranging with difficulty the lute moist with tears and forgetting again and again the melody planned by herself. ) 93.

शेषान्मासान् गमनदिवसस्थापितस्यावधेर्वा
विन्यस्यन्ती भुवि गणनया देहलीमुक्तपुष्पैः ।
संयोगं वा हृदयनिहितारम्भमासादयन्ती
प्रायेणैते रमणविरहेष्वंगनानां विनोदाः ॥ ९४ ॥

यक्षप्रियावर्णनं ६

हे मेघ, वा अथवा कीदृशी सा ते आलोके पतिष्यति शृणु । गमनदिवसस्थापितस्य वियोगदिनस्थितस्य अवधेः मर्यादायाः शेषान् अवशिष्टान् चतुरो मासान् देहलीमुक्तपुष्पैः देहली गृहस्य मुख्य प्रवेशद्वार देहली डेलो दरवाजो इति लोके, तस्या गणनया एकद्वित्र्यादिति द्वादशमासानां द्वादशसंख्यया मुक्तैः स्थापितैः पुष्पैः गतमासाना गणना कृत्वा तत्संख्याकानि पुष्पाणि भुवि विन्यस्यन्ती

अथवा हृदयनिहितारंभं चित्तस्थापितोपक्रमं मदंग मत्संयोग आस्वादयन्ती प्राप्नुवन्ती ।

एवं कुर्वाणा ते आलोके पतिष्यति । रमणविरहेषु कान्तवियोगेषु ननु अंगनानां प्रायेण बाहुल्येन एते पूर्वोक्ताः विनोदा भवन्ति ॥ ९४ ॥

Or counting by flowers on the ground at the doorstep the months which have still to run of the period, beginning from the first day of separation, or accomplishing the union

with me, as realised in imagination—generally, such are the amusements of women during separation from lovers

DESCRIPTION OF THE YAKSHA'S WIFE 6.

( Or O Cloud, on the day of separation, my wife has placed at the door-step twelve flowers to signify twelve months. She puts down on the ground one flower, as each month passes by. You will now see her counting the remain four months of separation by four flower to be deposited down under.

*Or closing her eyes, she will be picturing in mind her* union with me through various movements such as embrace etc... O friend, such amusements are generally indulged in by women, when they are separated from lovers. )

( Note :–In the days of poet Kalidas, Vikram Samvat was in vogue. As to-day, the month then began with the first day of the bright half and ended with Amavasya. Kartik was the first month of the year. when this message is given to the cloud, it was the first day of the bright half of Ashadh and four months of separation had yet to go by. This definitely leads to the conclusion that the separation was effected on the first day of the bright half of Kartik. ) 94

सव्यापारामहनि न तथा पीडयेन्मद्वियोगः
शंके रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ।
मत्सन्देशैः सुखयितुमलं पश्य साध्वीं निशीथे
तामुन्निद्रामवनिशयनासन्नवातायनस्थः ॥९५॥

पक्षप्रियावर्णनं ७

इदानीं स्वपत्नीदर्शनावसरं कथयन्नाह । सव्यापारामिति ।

हे मेघ, अह्नि दिवसे सव्यापारां विविधव्यवसायपरायणां ते सखीं तव भ्रातृजायां मद्वियोगः मम विरहः तथा न पीडयेत् यथा रात्रौ । रात्रौ निर्विनोदां

व्यवसायरहितां अत एव गुरुतरशुचं गुरुतरा अतिशया शुक् शोकः यस्यास्तां महाशोकां मद्वियोगः तां पीडयेत् इति शंके तर्कयामि ।

अतः अवनिशयनासन्नवातायनस्थः अवनिः पृथ्वी गृहस्य भूपृष्ठं तत्र स्थापितं एव शयनं शय्या तस्य आसन्ना निकटा या वातायना गवाक्षी जाली तत्र तिष्ठतीति तत्स्थः सन् मत्संन्देशैः अलं संपूर्णतया सुखयितुं स्वस्थीकर्तुं चन्निद्रां वियोगेन गतनिद्रां साध्वीं पतिव्रतां निशीथे मध्यरात्रौ पश्य आलोकय ॥ ६४ ॥

Separation from me would not afflict her much by day, as she might then be engaged in work; but I am afraid that at night, she, with nothing to amuse her, would have her sorrow greatly aggravated. Hence to gladden her enough with my messages, you, standing at the window, near her bed on the ground, see the faithful one, sleepless at dead of night.

DESCRIPTION OF THE YAKSHA'S WIFE 7.

( O Cloud, by day time, my wife will be engaged in different kinds of household work. Hence, she will not be distressed so much by my separation then as at night, when she will be quite free and without work. I think she will be much engrossed in grief at night.

She has her bed on the ground, nearby which there is a window. You take your seat on it and look at that *faithful wife of mine at dead of night,* sleepless on account of my separation, to cheer her up with my message. ) 95.

आधिक्षामां विरहशयने सन्निषण्णैकपार्श्वां
प्राचीमूले तनुरिव कलामात्रशेषां हिमांशोः ।
नीता रात्रिः क्षणमिव मया सार्धमिच्छारतैर्या
तामेवोष्णैर्विरहजनितैरश्रुभिर्यापयन्ती ॥ ९६ ॥

यक्षप्रियावर्णनं ८

हे मेघ सा किं कुर्वती रात्रिं यापयतीति शृणु ।

आधिक्षामा आधिना मनःपीडया कृशा, विरहशयने वियोगशय्यायां भूम्यां आस्तृतायां नतु पर्यंके सन्निषण्णैकपार्श्वा सन्निषण्ण स्थितं एक पार्श्वं यस्याः सा। प्राचीमूले पूर्वदिशामुखे कलामात्रशेषा एककलामात्रेण अवशिष्टा हिमांशोः द्वितीयायां चन्द्रस्य तनुरिव मूर्तिरिव सा अवलोक्यते।

पूर्वं या रात्रिः मया सार्धं मया सह इच्छारतैः यथाभिलषितसुरतकेलिभिः क्षणमिव मुहूर्तमिव नीता गमिता, तामेव रात्रिं विरहजनितैः वियोगोत्पन्नैः उष्णैः अश्रुभिः रोदनजलैः यापयन्ती सा ते आलोके पतिष्यति ॥ ९६ ॥

( You will see her ) Emaciated by mental agony, resting on one side of the bed of separation, resembling the disc of the *moon* with *only one* digit *in the* eastern *horizon* and passing with hot tears of separation that very night, which was passed, like a moment, in my company with enjoyments at will.

## DESCRIPTION OF THE YAKSHA'S WIFE 8.

( *My wife will* appear *to you emaciated by* mental anguish, resting on one side in her bed of separation on the ground and like a disc of the moon, with its one digit only, remaining behind in the eastern quarter.

Formerly in my company and with pleasures of senses at will, she used to pass the whole night like a moment. You will now see her passing that very night with hot tears brought on by separation. ) 96.

निःश्वासेनाधरकिसलयक्लेशिना विक्षिपन्ती
शुद्धस्नानात्परुषमलकं नूनमागण्डलम्बि ।
मत्संयोगः सुरतमुपनयेत्स्वप्नजोऽपीति निद्रा-
माकांक्षन्ती नयनसलिलोत्पीडरुद्धावकाशाम् ॥ ९७ ॥

यक्षप्रियावर्णनं ९

हे मेघ, नूनं निश्चयेन शुद्धस्नानात् सामान्यजलस्नानात् आमलकचूर्णादि-कथितजलरहित यन्मस्तकस्नानं अलकक्षालनं तस्मात् परुषं कठिनं ग्रन्थितं आगण्डलम्बि कपोलयोः अभिव्याप्तं अलकं केश कुटिलकेशसंचयं, अधर-

किसलयक्लेशिना अधरोष्ठपल्लवदाहिना निःश्वासेन मुखमारुतेन विक्षिपन्ती विरलीकुर्वती दूरीकुर्वती।

पुनः नयनसलिलोत्पीडरुद्धावकाशां नयनयोः नेत्रयोः सलिलं अश्रु तस्य उत्पीडः पूरः तेन रुद्धः अवकाशः मार्गः यस्यास्तां निद्रां स्वप्नजः अपि स्वप्नलब्धोऽपि मत्संयोगः सुखमुपनयेत् सुखमुत्पादयेत् इति हेतोः निद्रासौख्यं आकांक्षन्ती अभिलषन्ती सा तव आलोके पतिष्यति ॥ ९७ ॥

( You will see her ) Casting aside with a sigh, marring Her sprout–like lower lip, the tresses of hair, coarse on account of a simple bath and hanging verily on her cheeks; thinking how union with me, though in a dream, could bring about happiness; and longing for sleep, the scope for which is prevented by the gush of tears from the eyes.

DESCRIPTION OF THE YAKSHA'S WIFE 9.

( O Cloud, you will see my wife throwing aside, with a hot sigh heating the lower lip, her tresses of hair, rough and deprived of softness because of bath with only simple water, unmixed with scented oil or fragrant substances to wash the hair with. Imagining that union with me, even accomplished in a dream, will bring about happiness, she will be seen by you longing for sleep, rendered impossible by the flow of tears from eyes.

आद्ये बद्धा विरहदिवसे या शिखा दाम हित्वा
शापस्यान्ते विगलितशुचा सा मयोद्वेष्टनीया ।
स्पर्शक्लिष्टामयमितनखेनासकृत्सारयन्ती
गण्डाभोगात्कठिनविषमामेकवेणीं करेण ॥ ९८ ॥

हे मेघ, आद्ये प्रथमे विरहदिवसे वियोगावसरे दाम हित्वा कुसुमयुक्तकेशबन्धनदोरकं विहाय त्यक्त्वा या शिखा एकवेणी चोटलो इति लोके विना दोरकं बद्धा सा शापस्य देशनिष्कासनरूपिण्याः आज्ञायाः अन्ते अवसाने पर्यन्ते विगलितशुचा गतशोकेन मया सा उद्वेष्टनीया उन्मोचनीया इति तस्या व्रतमस्ति ।

स्पर्शक्लिष्टां स्पर्शेन क्लेशोत्पादिनी कष्टदायिनी दुःखकरी कठिनविषमां

कठिना च विषमा च कठोर-स्पर्शा स्नेहादिसंस्काराभावात् अतएव एकवेणी एकसल्याकां कबरीं असकृत् मुहुः गंडाभोगात् कपोलफलकात् अयमितनखेन अकर्तितनखेन करेण पाणिना सारयन्ती अपास्यन्ती सा तव आलोके पतिष्यति ॥ ९८ ॥

( You will see her ) throwing aside again and again, by her long-nailed hand, that single braid of hair, from the surface of her cheeks, a braid--hard, irregular and painful to touch; which was tied up without a string on the first day of separation and which is to be loosened by me, devoid of sorrow, at the end of the curse.

DESCRIPTION OF THE YAKSHA'S WIFE 10.

( O Cloud, she has decided that the braid of hair, which has been tied up without a string having flowers, on the first day of separation, is to be loosened at my hands alone, when I meet her with pleasure after a year, when the days of exile will be over You will see her casting aside often and often that single braid of hair by her long-nailed hand from her checks,— a braid which is painful to touch, tied irregularly and rough without the application of scented oil etc. ) 98

पादानिन्दोरमृतशिशिरान् जालमार्गप्रविष्टान्
पूर्वप्रीत्या गतमभिमुखं सन्निवृत्तं तथैव ।
खेदाच्चक्षुः सलिलगुरुभिः पक्ष्मभिश्छादयन्ती
साभ्रेऽह्नीव स्थलकमलिनी न प्रबुद्धा न सुप्ता ॥ ९९ ॥

यक्षप्रियावर्णनं ११

हे मेघ, पूर्वप्रीत्या पूर्वपरिचयेन अमृतशिशिरान् पीयूषशीतलान् जालमार्गप्रविष्टान् गवाक्षविवरैरागतान् इन्दोः चंद्रस्य पादान् किरणान् अभिमुखं सम्मुखं गतं सत् त्वरितमेव निवृत्तं प्रतिनिवृत्तं चक्षुः नयनं सलिलगुरुभिः अश्रुपूर्णैः पक्ष्मभिः खेदात् कष्टेन छादयन्ती न प्रबुद्धा न जागरिता, न सुप्ता न च निद्रां प्राप्ता तव आलोके पतिष्यति ।

यथा साभ्रे अभ्राच्छादिते अह्नि दिवसे स्थलकमलिनी न प्रबुध्यति न स्वपिति तद्वत् ॥ ११ ॥

( You will see her ) Covering with eye-lashes, heavy with tears through dejection, the eye, which on account of former pleasure turned towards the nectar-like cool rays of the moon coming through the latticed windows and which turned back at once from them, appearing like a ground lotus creeper, neither bloomed nor closed on a cloudy day.

## DESCRIPTION OF THE YAKSHA'S WIFE 11.

( You will find my wife neither awakened nor asleep but covering with pain her eyes, which on account of previous affection turned towards the nector-like cool rays of the moon coming through the window and turned back at once from them. You will see her in the same condition as that of a lotus creeper on land, neither open nor closed on a cloudy day obstructing the sun ) 99.

सा संन्यस्ताभरणमबला पेशलं धारयंती
शय्योत्संगे निहितमसकृद् दुःखदुःखेन गात्रम् ।
त्वामप्यस्रं नवजलमयं मोचयिष्यत्यवश्यं
प्रायः सर्वो भवति करुणावृत्तिरार्द्रान्तरात्मा ॥१००॥

## यक्षप्रियावर्णनं १२

हे मेघ, संन्यस्ताभरणं परित्यक्ताभूषणं वर्जितमण्डन, पेशलं दुर्बल, शय्योत्संगे निहितं शय्याया उत्संगं मध्यभागः तस्मिन् असकृत् वार वार निहितं स्थापित गात्रं अर्थात् संपूर्णभूमिगतायामपि शय्यायां सपूर्णायां न स्वपिति अपि तु शय्यार्धभागे एव गात्र दुःखदुःखेन अतिकष्टेन धारयन्ती सा अबला नवजलमयं नवजलबिन्दुभिः त्वां अपि अवश्य निश्चयेन अस्र अश्रु मोचयिष्यति ।

यत्कारणात् प्रायः बहुधा सर्वः करुणावृत्तिः दयापरः मनुष्य आर्द्रान्तरात्मा मृदुहृदयः भवति ॥ १०० ॥

That weak woman having a delicate body devoid of ornaments, placed off and on in great pain on the middle of the bed, will surely cause even you to shed tear in the form of new rain: every kind-hearted person is, as a rule, of a merciful nature.

DESCRIPTION OF THE YAKSHA'S WIFE 12.

( O Cloud, that weak woman bearing a delicate body with no ornaments and thrown repeatedly on the middle of the bed in great pain, will surely compel even you to shed tears. Really the heart of a man with compassionate nature is always soft with feelings. ) 100.

जाने सख्यास्तव मयि मनः संभृतस्नेहमस्मा-
दित्थंभूतां प्रथमविरहे तामहं तर्कयामि ।
वाचालं मां न खलु सुभगंमन्यभावः करोति
प्रत्यक्षं ते निखिलमचिराद् भ्रातरुक्तं मया यत् ॥१०१॥

यक्षप्रियावर्णनं १३

तस्याः विरहदशायाः सत्यं संस्थापयन् आह जाने इति ।

हे मेघ, अहं जाने अवगच्छामि यत् तव सख्याः भ्रातृजायायाः मनः मयि विषये संभृतस्नेहं पुष्टानुरागमस्ति । अस्मात् कारणात् प्रथमविरहे आद्यवियोगे सति तां इत्थंभूतां अहं तर्कयामि एवंविधां विचारयामि ।

खलु अवश्यं सुभगंमन्यभावः तस्यां सौहार्दातिरेकेण गुणातिरेककल्पनाभावः मां वाचालं न करोति अपितु सर्वं सत्यमेवोक्तं मया ।

हे भ्रातः यन्मया उक्तं उपरिवर्णितं निखिलं समस्तं तत् ते तव अचिरात् अल्पकालेनैव प्रत्यक्षं भविष्यति । त्वमपि तां एवंविधां द्रक्ष्यसीति भावः ॥ १०१ ॥

I know your friend's heart to be full of affection for me. Hence I conjecture her to be in this plight during the first separation. Surely it is not an exaggerated opinion about self or infatuation for her that makes me speak this. O

brother, whatever is uttered by me will all be obvious to you in a short time

DESCRIPTION OF THE YAKSHA'S WIFE 13

( O Cloud, the heart of your friend-my wife-is deeply attached to me Therefore I imagine her to have come to this condition on first separation Do not think that I speak all this because I am excessively enamoured of her What I say is entirely true O brother, what has been uttered by me above will all be realised by your own eyes in a short time You will be convinced then that her condition is just the same as I have described ) 101

रुद्धापागप्रसरमलकैरंजनस्नेहशून्यं
प्रत्यादेशादपि च मधुनो विस्मृतभ्रूविलासम् ।
त्वय्यासन्ने नयनमुपरिस्पंदि शंके मृगाक्ष्या
मीनक्षोभाच्चलकुवलयश्रीतुलामेष्यतीति ॥१०२॥

यक्षप्रियावर्णनं १४

हे मेघ, अहं शंके विचारयामि यत् त्वयि आसन्ने निकटवर्तिनि सति अलकैः कुटिलकेशैः रुद्धापागप्रसर रुद्ध निरुद्ध अपागयो नेत्रपर्यंतयो प्रसर विस्तार यस्य तत् ।

अंजनस्नेहशून्य अंजनेन स्नेह मृदुता मसृणता तेन रहित कज्जलसपर्क रहितम् । अपिच पुन मधुन मद्यस्य प्रत्यादेशात् निराकरणात् अपासनात् विस्मृतभ्रूविलास विस्मृत भ्रुवो विलासो भ्रूभगो येन तत् ।

एतादृश मृगाक्ष्या मम जायाया उपरिस्पन्दि उपरिदेशे स्पन्दमान नयन नेत्र मीनक्षोभात् मीनाना मत्स्याना क्षोभात् द्रुतगमनागमनात् चलकुवलय श्रीतुला चल चचल कुवलय नीलकमल तस्य श्री शोभा तस्या तुला समानता एष्यति प्राप्स्यति इति शंके विचारयामि ।

(१) स्त्रीणां ऊर्ध्वनेत्रस्फुरण सामुद्रिकशास्त्रानुसार इष्टप्राप्तिसूचकम् ॥१० ॥

I imagine that the eye of the gazelle-eyed one, side glances of which are obstructed by tresses of hair, which is devoid of the glossiness of collyrium, which has forgotten

sporting of the eye-brows owing to abstinence from wine and which throbs in the upper part when you will be near, will bear comparison with the beauty of a lotus waving to and fro on account of the movements of the fish

## DESCRIPTION OF THE YAKSHA'S WIFE 14

O Cloud, I think that when you will be near, the eye of my deer-eyed wife, outer corners of which are obstructed by tresses, which has no collyrium applied to it, and which has forgotten the sporting of the eye-brows on account of giving up wine, will be throbbing in the upper part. It will be appearing beautiful, I imagine, like a blue lotus, waving to and fro owing to the movements of the fish. )

( Note-:- According to the astrological science, the throbbing of the upper-eyelid of a woman is a good omen foretelling meeting with the husband ) 102.

वामश्चास्याः कररुहपदैर्मुच्यमानो मदीयै-
मुक्ताजालं चिरपरिचितं त्याजितो दैवगत्या ।
संभोगान्ते मम समुचितो हस्तसंवाहनानां
यास्यत्यूरुः सरसकदलीस्तंभगौरश्चलत्वम् ॥ १०३ ॥

## यक्षप्रियावर्णनं १५

हे मेघ, मदीयैः कररुहपदैः नखव्रणैः नखचिह्नैः मुच्यमानः त्यज्यमानः ।

चिरपरिचितं चिरकालेन नित्य परिहितत्वेन परिचितं अभ्यस्तं मुक्ताजालं मौक्तिककलापं दैवगत्या प्रारब्धवशात दुर्दैवेन त्याजितः ।

संभोगान्ते निधुवनावसाने मम हस्तसंवाहनानां हस्ताभ्यां संवाहन मर्दनं स्पर्शनं तद्योग्यः पूर्वं मम हस्ताभ्यां संवाहनं प्राप्तः ।

सरसकदलीस्तम्भगौरः सरसः रसभरितो यः कदल्याः स्तंभः तद्वत् तत्सदृशो गौरवर्णः एतादृशः अस्याः प्रियायाः वामः ऊरुः त्वयि आसन्ने सति चलत्वं यास्यति स्फुरणं प्राप्स्यति ।

(१) सामुद्रिकानुसारं स्त्रीणां वामोरुस्फुरणं प्रियसंगप्राप्तिं सूचयति ॥१०३॥

And her thigh–devoid of my nail–marks, robbed of a long familiar string of pearls through the course of fate, fit to be shampooed by my hands at the end of sexual enjoyment and white like the trunk of a juicy plantain tree—will throb ( when you will approach nearby ).

DESCRIPTION OF THE YAKSHA'S WIFE 15.

( O cloud, I think that when you will reach my wife, her left thigh—free from my nail–marks, avoided since a long through ill–luck by the waist–band of pearls, gently shampooed by me to remove fatigue after sexual intercourse, white and soft like the trunk of juicy plantain tree—will start throbbing ) 103.

तस्मिन्काले जलद यदि सा लब्धनिद्रासुखा स्या-
त्त्रासीनः स्तनितविमुखो याममात्रं सहस्व ।
मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथंचित्
सद्यःकंठच्युतभुजलताग्रन्थि गाढोपगूढम् ॥ १०४ ॥

यक्षप्रियावर्णनं १६

हे जलद मेघ, तस्मिन् काले मध्यरात्रिसमये यदि सा मद्वल्लभा लब्धनिद्रासुखा स्यात् प्राप्तनिद्रासुखा स्यात् चेत् तदानीं त्वं स्तनितविमुखः गर्जितपराङ्मुखो भूत्वा तत्रासीनः तत्र तस्मिन् गवाक्षे जालिकायां उपविष्टः सन् याममात्रं प्रहरपर्यंतं सहस्व प्रतीक्षस्व ।

कथंचित् महाकष्टेन प्रणयिनि, भर्तरि मयि स्वप्नलब्धे स्वप्ने प्राप्ते सति अस्याः मत्प्रियायाः प्राप्तं गाढोपगूढं दृढालिंगनं सद्यःकंठच्युतभुजलताग्रन्थि मा भूत् सद्यः तत्कालं कंठात् च्युता विश्लिष्टा भुजलता तस्याः ग्रन्थिर्यस्य तत् मा भूत् न भवेत् ॥ १०४ ॥

O cloud, if at that time, she is having the bliss of sleep, wait there just for three hours, seated and devoid of thunder. Let not her close embrace have its knot of creeper-like arms loosened from the neck when I, her lover, have been obtained with great difficulty in a dream.

## DESCRIPTION OF THE YAKSHA'S WIFE 16.

( O cloud, if at dead of night, my wife by sleeping, stop your thunder, sit near the window and wait there for about three hours, till she gets up Do not distrub her in sleep, so that her close clasp with arms around my neck,— her lover, seen by her with great difficulty in a dream,— may not be loosened. ) 104.

तामुत्थाप्य स्वजलकणिकाशीतलेनानिलेन
प्रत्याश्वस्तां सममभिनवैर्जालकैर्मालतीनाम् ।
विद्युद्गर्भः स्तिमितनयनां त्वत्सनाथे गवाक्षे
वक्तुं धीरस्तनितवचनैर्मानिनीं प्रक्रमेथाः ॥ १०५ ॥

यक्षप्रियावर्णनं १७

हे जलद, निद्रितां प्रहरं प्रतीक्ष्य तां प्रियां स्वजलकणिकाशीतलेन निजपानीयस्य कणिकाः तुषारसदृशा अतिस्वल्पबिन्दवः ताभिः शीतलेन शिशिरेण अनिलेन वायुना अभिनवैः नूतनैः मालतीनां जालकैः कोरकैः झुमका इति लोके, तैः मम सार्धमेव उत्थाप्य अर्थात् मालतीनां नवीनकोरकाः जलकणिकाः ताभिः शीतलेन वायुना जागरिता विकसिता भवन्ति तया सापि जागरिता भविष्यति । इत्थं तां उत्थाप्य प्रत्याश्वस्तां स्वस्थीभूतां स्तिमितनयनां निश्चलनेत्रां मानिनीं त्वत्सनाथे त्वदारूढे गवाक्षे वातायने स्थितः विद्युद्गर्भः विद्युत गर्भे मध्ये यस्य सः त्वं धीरस्तनितवचनैः गंभीराल्पगर्जितपूर्वाणि वाक्यानि तैः वक्तुं जल्पयितुं प्रक्रमेथाः ॥ १०५ ॥

Having awakened her by a breeze cool with your water-drops, you with lightning concealed within, should commence to talk, O wise one, in words of thunder, to that proud lady, refreshed like the new blossoms of Malati flowers, and having her eyes steadily fixed on the window, occupied by you.

## DESCRIPTON OF THE YAKSHA'S WIFE 17.

( O cloud, awaken her thereafter with a breeze, cool with your dew-like fresh drops of water. When she, refres-

hed like a cluster of newly bloomed Malati buds, becomes at ease and with steady eyes, you, sitting in the window with lightning drawn inside, should proceed straightway to talk to her in words, sobre and serene. In other words, the wind, cool with the rain of your dew-like water drops, will rouse my wife from sleep It will also cause the clusters of Chameli buds to bloom Feeling the cool wind mixed with the fragrance of Chameli flowers against her body, my wife will soon be awakened from sleep Thereafter when she sits at ease, you start talking to her, carefully seeing not to emit out then your flashes of lightning ) 105

भर्तुर्मित्रं प्रियमविधवे विद्धि मामम्बुवाहं
त्वत्सन्देशैर्मनसि निहितैरागतं त्वत्समीपम् ।
यो वृन्दानि त्वरयति पथि श्राम्यतां प्रोषितानां
मन्दस्निग्धैर्ध्वनिभिरबलावेणिमोक्षोत्सुकानि ॥ १०६ ॥

यक्षप्रियावर्णनं १८

हे अविधवे जीवद्भर्तृके, हे अखण्डसौभाग्यवति, मनसि निहितैः त्वत्सन्देशैः त्वत् तव सम्बन्धिनस्तेन कथिताः सन्देशाः तैः सहागतं मनसि हृदये निधाय त्वत्समीपं आगतं त्वदारात् समागतं ईदृशं मां भर्तुः तव पत्युः यक्षस्य प्रियं अभीष्टं मित्रं अम्बुवाहं जलधरं मेघं विद्धि जानीहि ।

यः अम्बुवाहः मेघः श्राम्यतां मार्गश्रमनिवारणाय विश्रान्तिं गृह्णतां प्रोषितानां प्रवासिनां पुरुषाणां वृन्दानि मन्दस्निग्धैः मन्दैः गम्भीरैः स्निग्धैः कर्णमनोरमैः ध्वनिभिः गर्जितैः अबलावेणिमोक्षोत्सुकानि अबलानां वेणिः पद्धा कबरी अबोडो इति सौराष्ट्रे—तस्याः मोक्षः मोचनं प्रथकरणं तस्मिन् उत्सुकानि आतुराणि, करोति गृहागमनाय त्वरयति उत्सुकयति इत्थं पुरुषान् जायाश्च उपकरोति ॥ १०६ ॥

O you, blessed with a husband, know me, a cloud, to be the dear friend of your husband, one who has come to you with messages treasured up in mind, a cloud which hastens up, by gentle and sweet rumbling, the crowds of travellers

fatigued on the way, and longing to untie the hair-knots of their beloved.

DESCRIPTION OF THE YAKSHA'S WIFE 18.

( O you blessed with a husband, know that I, a cloud, am the friend of your husband. I have come to you with a message from him for you persons out for business, for work in the fields or for a walk, resting on the way, hasten to go home, longing to untie the braids of their wives, when they hear a cloud's gentle and sweet thunder. I am this sort of a cloud, which obliges both the loving males and the loved females. ) 106.

इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा
त्वामुत्कंठोच्छ्वसितहृदया वीक्ष्य संभाष्य चैव ।
श्रोष्यत्यस्मात् परमवहिता सौम्य सीमन्तिनीनां
कान्तोदन्तः सुहृदुपहृतः संगमात् किंचिदूनः ॥१०७॥

यक्षप्रियावर्णनं १९

हे मेघ, त्वया इत्याख्याते सति, मैथिली सीता पवनतनय हनूमन्त इव सा मत्प्रिया उत्कंठोच्छ्वसितहृदया उत्कण्ठया औत्सुक्येन उच्छ्वसित श्वासोच्छ्वासवन्ति प्राप्तं प्रच्छ्वसितं हृदयं यस्याः सा। अवहिता स्थिरचित्ता सावधाना त्वां वीक्ष्य अवलोक्य च संभाष्य जल्पयित्वा, उन्मुखी ऊर्ध्वमीवा सती अस्मात् वाक्यात् परपरं वाक्यं सन्देशलक्षण तत् श्रोष्यति आकर्णयिष्यति ।

हे सौम्य, सुहृदुपहृतः सुहृदा पतिमित्रेण उपहृतः आनीतः सीमन्तिनीनां नारीणां कान्तोदन्तः कान्तस्य उदन्तः भर्तृसंदेशः संगमात् भर्तृमेलापकात् किंचित् स्तोकमेव ऊनः न्यूनः भवति ॥ १०७ ॥

This being said, she, like Sita looking up to Hanuman, with heart enlivened by eagerness, seeing and speaking to you, will hear my message with rapt attention and face upwards. O gentle one, a message from a husband, brought by his friend, is in the esteem of ladies hardly less than actual union.

## DESCRIPTION OF THE YAKSHA'S WIFE 19

( O cloud, when yon will speak this much, she, with her heart palpitating in eagerness, will recollect herself, will look at you, will talk to you and will, with face uplifted, hear you speaking, in the same way as Sita did to Hanu man A message from the husband, brought by his friend, is, in the eyes of women, just slightly less than actual meeting ) 107

तामायुष्मन् मम च वचनादात्मना चोपकर्तुं
भूयादेवं तव सहचरो रामगिर्याश्रमस्थः ।
अव्यापन्नः कुशलमबले पृच्छति त्वां वियुक्तः
पूर्वाभाष्यं सुलभविपदां प्राणिनामेतदेव ॥ १०८ ॥

यक्षसंदेशः १

परोपकारबुद्ध्या स्वकार्यप्रवृत्तत्वेन तत्र साफल्यार्थं च आशीर्वादात्मक सम्बोधनेन सन्दिशन्नाह ।

हे आयुष्मन्, तस्याश्चोपकर्तुं आत्मना स्वयमेव मया यदुक्त यत्सदिष्ट तत्सर्वं मनसि अवधार्य स्वयप्रेरणया मम वचनात् मम वाक्येन भवान् एव ब्रूयात् ।

हे अबल, रामगिर्याश्रमस्थ अव्यापन्न जीवन् वियुक्त विरहित तव विरहेण विकल शापयन्त्रित भर्तुराज्ञया बद्ध तव सहचरो भर्ता त्वा कुशल पृच्छति ।

सुलभविपदा अतर्कितप्राप्तवियोगरूपापत्तीना, सुलभा अतर्किता अप लिपता विपद आगतविपत्तय येषा ते तेषा प्राणिना एतदेव कुशलवाक्यमेव कुशल समाचार एव पूर्वाभाष्य पूर्वाख्येय अस्ति प्रथम आभाषणाय एतत् कुशलप्रश्नरूप वचनमेव युक्तम् ॥ १०८ ॥

*O long-lived one, to oblige her by yoursell, you may speak to her in my name, your consort residing in a hermitage on Ramgiri, alive and separated from you, O weak one, inquires after your well-being; to creatures easily afflicted with calamities, this alone is the first thing to be spoken.*

## YAKSHA'S MESSAGE 1.

( In order that the cloud's mission, undertaken with a benevolent motive, be successful and there may not arise any obstacle, it is here blessed with the word 'Ayushman'. O long-lived one, to oblige my wife, you bear my message in mind and speak to her in my name as below :- "O Helpless one, your husband, living among the hermitages on *Mount* Ramgiri *near* Nasik, bound to live in exile at the behest of his master and separated from you is alive, hale and hearty. It is but proper that people, who are suddenly overpowered by adversities, should first be inquired after their well-being. ) 108.

अंगेनांगं प्रतनु तनुना गाढतप्तेन तप्तं
साम्रेणाश्रुद्रवमविरतोत्कण्ठमुत्कण्ठितेन ।
उष्णोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती
संकल्पैस्तैर्विशति विधिना वैरिणा रुद्धमार्गः ॥ १०९ ॥

यक्षसन्देशः २

हे मेघ, भवान् तदनन्तर एवं ब्रूयात् यथाहि ।

हे अबले, दूरवर्ती विप्रकृष्टः वैरिणा शत्रुभूतेन विधिना दैवेन रुद्धमार्गः रुद्धपथः से तव सहचरः भर्ता तैः लोकप्रसिद्धैः संकल्पैः मनोरथैः मनोव्यापारैः अंगेन स्वशरीरेण अंगं तवांगं तव शरीरं विशति प्रविशति आलिंगति ।

कथंभूतेन तस्य शरीरेण कथमूतं तव शरीरं प्रविशति तच्छृणु ।

तनुना कृशेन तस्यांगेन, प्रतनु प्रकर्षेण तनु कृशं मंततं तवाङ्गं,

गाढतप्तेन महासंतप्तेन तस्य अंगेन, तप्तं संतप्तं तवांगं,

सास्रेण अस्रं अश्रु तत्सहितेन तस्य अंगेन, अश्रुद्रवं अश्रुक्षरणयुक्तं तवांगं, उत्कण्ठितेन उत्कंठायुक्तेन तस्य अंगेन, अविरतोत्कंठं अनवच्छिन्नोत्कंठं अविरता विरामरहिता उत्कंठा यस्मिंस्तत् तवाङ्गं,

समधिकतरोच्छ्वासिना सम् सम्यक् विशेषतया अत्यधिकाः उच्छ्वासाः ऊर्ध्वगतिकाः श्वासाः यस्मिंस्तत समधिकतरं उच्छ्वसतीत्येवंशीलं तेन तस्यांगेन, उष्णोच्छ्वासं अशिशिरनिःश्वासं तवाङ्गं,

इत्थंभूतेन तस्यांगेन, इत्थंभूत तवाङ्गं तव शरीरं तैः तैः संकल्पैः मनोरथैः स ते पतिः प्रविशति आलिंगति ॥ १०९ ॥

With those fanciful imaginations, he ( your husband ) residing far away with path obstructed by inimical fate unites his body thin, greatly heated, fearful, ardently longing and breathing hotly with your body, witch is also emaciated, heated, wet with tears, ceaselessly yearning and heaving hot.

YAKSHA'S MESSAGE 2.

( O cloud, then tell her, "Your husband, residing far away with path obstructed by cruel fate, enters your body with his body, to speak otherwise, embraces your body with fanciful imaginings Hear what sort of his body is joined with yours in which condition. His body emaciated, heated with pangs of separation, full of tears, ardently longing to meet you and breathing heavily is united ( embraces) with yours which too is thin, heated, tearful, excessively yearning and sighing hotly and deeply. ) 109.

शब्दाख्येयं यदपि किल ते यः सखीनां पुरस्तात्
कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ।
सोतिक्रान्तः श्रवणविषयं लोचनाभ्यामदृश्य-
स्त्वामुत्कंठाविरचितपदं मन्मुखेनेदमाह ॥ ११० ॥

यक्षसंदेशः ३

सखीनां पुरस्तात् यः ते तव भर्ता किलेति संभावनायां यदपि यद्यपि शब्दाख्येयं शब्देन उच्चारेण कथयितुं योग्यं वचः आननस्पर्शलोभात् मुखस्पर्श-चुम्बनादि तस्य लापट्यात् कर्णे कथयितुं लोलः लंपटः अभूत् आसीत् ।

सः श्रवणविषय अगोचरः कर्णगोचरं अतिक्रान्तः। तथैव लोचनाभ्यां नेत्राभ्यां अदृश्यः अनवलोकनीयः ते भर्ता उत्कंठाविरचितपदं यथा भवति अभिलापनिर्मितस्थानं यथा स्यात् तथा इदं अग्रे वक्ष्यमाणं मन्मुखेन त्वां आह वदति तच्छृणु ॥ ११० ॥

He, who out of passion for the touch of your face desired to whisper in your ear something which could have been uttered even before your female friends—now being bey-

ond the reach of your ear and not capable of being seen by the eyes—conveys to you through my mouth this message couched in passionate words.

YAKSHA'S MESSAGE 3

( Your Husband, who desiring to have the touch of your face, was going to tell in your ear something which could have been said aloud even in the presence of your female friends—now being unknown in whereabouts to your ear and also invisible to your eyes—conveys through me this message. Hear it now in his own words ) 110.

श्यामास्वंगं चकितहरिणीप्रेक्षिते दृष्टिपातान्
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्
हन्तैकस्थं क्वचिदपि न ते भीरु सादृश्यमस्ति ॥ १११ ॥

यक्षसंदेशः ४

हे भीरु,

तव शरीरं श्यामासु चीनाकेषु, अति मृदुकोमलतया चीणो इति धान्यविशेषः तस्य अत्यंतमृदुकोमलमसृणत्वाच्च, उत्पश्यामि संभावयामि ।

ते तव दृष्टिपातान् दृष्टिविक्षेपान् चकितहरिणीप्रेक्षिते त्रस्तकुरंगीविलोके उत्पश्यामि ।

ते तव मुखच्छायां मुखशोभां शशिनि चन्द्रे उत्पश्यामि ।

ते तव केशान् अलककलापान् शिखिनां मयूराणां बर्हभारेषु पिच्छसमूहेषु उत्पश्यामि ।

ते तव विलासान् प्रतनुषु अत्यंतसूक्ष्मेषु नदीवीचिषु नदीतरंगेषु उत्पश्यामि ।

परं हे भीरु हन्तेति खेदे, ते तव सादृश्यं समानरूपतां एकस्थं एकस्थाने स्थितं क्वचिदपि नास्ति न दिग्यते न पश्यामि ॥ १११ ॥

I see your body in Priyangu creepers, your glances in the look of a startled female deer, the lustre of your face in the moon, your tresses in the clusters of feathers of Peacocks and the sporting of your eye-brows in the very small ripples

of the river. Alas ! O timid one ! there is no where resemblance to you existing in one place.

YAKSHA'S MESSAGE 4.

( O timid one, I see the softness of your body in the grains of Shyama, your eyesight in the eys of a frightened female deer, the beauty or the lustre of your face in the moon, the heaviness of your hair in the clusters of feathers of peacocks and your amorous sportings in the small ripples *of the rivers. But it is a sorry tale to tell that your softness,* eyesight, face–lustre, tresses and sportive movements are not to be seen by me anywhere in any one thing or a place. they are all to be seen in one you alone. ) 111.

धारासिक्तस्थलसुरभिणस्त्वन्मुखस्यास्य बाले
दूरीभूतं प्रतनुमपि मां पंचबाणः क्षिणोति ।
घर्मान्तेऽस्मिन् विगणय कथं वासराणि व्रजेयु-
र्दिक्संसक्तप्रविरलघनव्यस्तसूर्यातपानि ॥ ११२ ॥

यक्षसंदेशः ५

हे बाले अबले, धारासिक्तस्थलसुरभिणः धारया मदिराधारया सिक्तं यत् स्थलं पृथ्वीस्थलं तद्वत् अथवा धारया जलधारया छिद्रयन्त्रकारेण सिक्तं ग्रीष्मतापेन संतप्तं यत्पृथ्वीस्थलं तद्वत् सुरभिणः सुगन्धस्य अस्य त्वन्मुखस्य दूरीभूतं विप्रकृष्टं, प्रतनुमपि कृशमपि मां पंचबाणः कामः पीडयति क्षिणोति ।

तदा त्वमेव विगणय विचारय अस्मिन् घर्मान्ते घर्मावसाने वर्षाकाले दिक्संसक्तप्रविरलघनव्यस्तसूर्यातपानि दिक्षु संसक्ताः संलग्नाः प्रविरलाः पृथक् पृथक् भूताः ये विस्खलिताः घनाः मेघास्तैर्व्यस्ताः पश्चात्कृताः सूर्यातपो येषु तानि वासराणि दिनानि कथं व्रजेयुः गच्छेयुः ॥ ११२ ॥

O youthful woman, though I am emaciated and very far from your face bearing the fragrance of the earth besprinkled with showers, the five–arrowed God of Love afflicts me, rendering me more weak. Just imagine how at the end of the summer season, would the days pass, with their sunlight obstructed by clouds scattered in all directions

## YAKSHA'S MESSAGE 5.

( O young woman, I am at a very great distance from your face, bearing the fragrance as coming out of the heated earth sprinkled with water or earth wettened by wine Hence I am reduced in body Yet the God of Love pains me much rendering me more weak Just imagine how I might be passsing my days of separation in this rainy season, when the light of the sun is bedimmed by clouds scattered in all directions. ) *112.*

त्वामालिख्य प्रणयकुपितां धातुरागैः शिलाया-
मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।
अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते संगमं नौ कृतान्तः ॥ ११३ ॥

यक्षसंदेशः ६

हे चंडि, धातुरागैः हरिताल–गैरिक–सिन्दूरादिधातूनां पर्वतस्थैः रंगैः प्रणयकुपितां प्रीतिरुष्टां त्वां शिलायां दृषदि आलिख्य चित्रयित्वा आत्मानं ते तव चरणपतितं कर्तुं चित्रयितुं इच्छामि पादपतितं विधातु यावत् अभिलषामि तावत् मुहुः वारं वारं मे मम दृष्टिः उपचितैः वृद्धिगतैः अस्रैः रोदनजलैः आलुप्यते आच्छाद्यते ।

तस्मिन्नपि आलेख्ये चित्रेऽपि नौ आवयोः संगमं क्रूरः दयाहीनः शत्रुरूपः कृतांतः विधिः न सहते ॥ ११३ ॥

While I desire to make myself prostrate at your feet, after depicting you—angry with love—on a rock with mineral dyes, my eyesight is obstructed by tears accumulated again and again Cruel fate does not endure our union even there.

## YAKSHA'S MESSAGE 6.

( O one angry in love, I paint your picture on a slab with mineral dyes, whereafter to please you I try to depict my own picture as lying prostrate at your feet; but my eyes get bedimmed at that time by gathered up tears, rendering

the task of painting impossible. Merciless fate does not tolerate our union even in a picture. ) 113

मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो-
र्लब्धायास्ते कथमपि मया स्वप्नसंदर्शनेषु ।
पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां
मुक्तास्थूलास्तरुकिसलयेष्वश्रुलेशाः पतन्ति ॥ ११४ ॥

यक्षसंदेशः ७

हे अबले, कथमपि कष्टेन दैववशात् स्वप्नसंदर्शनेषु स्वप्नावलोकनेषु मया लब्धायाः प्राप्तायास्ते तव निर्दयाश्लेषहेतोः गाढालिङ्गननिमित्तं आकाशप्रणिहितभुजं आकाशे शून्ये प्रणिहितौ भुजौ करौ येन सः तं माम्, पश्यन्तीनां अनेकवारं पश्यन्तीनां स्थलीदेवतानां वनस्थलदेवतानां मुक्तास्थूलाः मौक्तिकसमस्थूलाः बहुशः अश्रुलेशाः रोदनलक्षणाः अश्रुबिन्दवः तरुकिसलयेषु द्रुमपल्लवेषु खलु इति निश्चयेन न पतन्ति न, पतन्त्येव । अर्थात् स्वप्ने त्वां आलिङ्गितुं आकाशे शून्यप्रदेशे मया दीर्घीकृतयोः भुजयोः आलिङ्गने नैष्फल्यं निरीक्ष्य वन देवता अपि दयया अश्रुबिन्दून् मुञ्चति इव तरूणां किसलयेषु स्थिताः पुनस्तेभ्यः पतन्तः बिन्दवः निरीक्ष्यन्ते ॥ ११४ ॥

Drops of tears as big as pearls, of sylvan deities, who see me *stretching out my arms in the sky for a close embrace* of you, obtained by me with great difficulty in the vision of a dream, indeed fall so often on the shoots of trees.

YAKSHA'S MESSAGE 7

( O weak one, *seeing* me so foten stretching my arms in the sky to closely embrace you, obtained by me *with* great difficulty in a dream, it is not that the forest deities do not abundantly shed tears as large as pearls on the tree shoots. They really do so To state otherwise, when I stretch my arms to embrace you in a dream, I meet with failure Seeing this plight of mine, the sylvan deities pity me and sympathise with me by shedding tears. Then I get myself suddenly awakened and see in the morning drops of water falling or fallen on tree shoots. ) 114

भित्त्वा सद्यः किसलयपुटान् देवदारुद्रुमाणां
ये तत्क्षीरस्रुतिसुरभयो दक्षिणेन प्रवृत्ताः ।
आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः
पूर्वं स्पृष्टं यदि किल भवेदंगमेभिस्तवेति ॥ ११५ ॥

यक्षसंदेशः ८

हे गुणवति गुणालंकृतशरीरे, सद्यः तत्क्षणं देवदारुद्रुमाणां किसलयपुटान् पल्लवसपुटान् भित्त्वा विकास्य तत्क्षीरस्रुतिसुरभयः तेषां देवदारुद्रुमाणां यत्क्षीरं दुग्धं तस्य स्रुतिः क्षरणं तेन सुरभयः सुगन्धिताः दक्षिणेन दक्षिणस्यां दिशि प्रवृत्ताः तुषाराद्रिवाताः तुषाराः ज्लकणाः तैर्युक्ता स्पृष्टाः अद्रिः हिमाचलः तस्य वाताः हिमगिरिपवनाः मया आलिङ्ग्यन्ते । यदि एभिर्वातैः किल अवश्यं पूर्वं प्रथमं तवांगं तव शरीरं स्पृष्टं भवेत् इति निश्चित्य मत्वा ॥ ११५ ॥

O virtuous one, those breezes of the snow-mountain, which breaking open straightway the sprouting shoots of pine trees and fragrant with the flow of their juice, blow southwards, are embraced by me; thinking that your body might have been verily touched by them previously.

YAKSHA'S MESSAGE 8.

( O meritorious wife, I embrace the breezes from the Himalayas, which cause tender sprouts of the pine trees to bloom and which laden with the fragrance of juice exuding from them blow southwards. I do this under an impression that those winds have indeed touched your body previously.) 115.

संक्षिप्येत क्षणमिव कथं दीर्घयामा त्रियामा
सर्वावस्थास्वहरपि कथं मन्दमन्दातपं स्यात् ।
इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे
गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥११६॥

यक्षसंदेशः ९

हे चटुलनयने चटुलानि चंचले नयने लोचने यस्याः सा तत्सम्बोधने।

दीर्घया मा दीर्घाः विशालाः यामाः प्रहराः यस्याः सा त्रियामा रात्रिः सर्वावस्थासु आदिमध्यांतेषु क्षणं इव कथं संक्षिप्येत लघूभवेत् ।

अहः अपि दिवसोपि सर्वावस्थासु पूर्वाह्ण-मध्याह्न-पराह्ण-लक्षणासु मन्दमन्दातपं मन्दः प्रस्तोकः आतपः यत्र तत् कथं स्यात् । इत्थ इति दुर्लभप्रार्थनं दुर्लभा अशक्या प्रार्थना यस्य तत् मे मम चेतः गाढोष्माभिः महोष्णाभिः त्वद्वियोगव्यथाभिः तव वियोगजन्यपीडाभिः अशरणं कृतं शरणरहितं निराधारं आश्रयहीनं पराधीनं कृत विहितमास्त ॥ ११६ ॥

How can the night long hours be reduced to a moment as it were. ? How can the day too have its heat lessened in all its stages. ? O unsteady-eyed one, my mind, thus indulging in hopes difficult to accomplish, is rendered helpless by pangs of separation from you, full of intense heat.

## YAKSHA'S MESSAGE 9.

( O quick-eyd one, how can the night with its long hours-its first part, the middle and the after part-be passed as if like a moment. ? How can the day in all its parts—morning, noon, afternoon and evening—have its heat lessened. ! In short, how can the day and night be passed soon and the period of our separation may be brought to a speedy end. ? My mind, obsessed with such impossible longings, is rendered helpless by intensely hot pain due to your separation. ) 116.

इत्यात्मानं बहु विगणयन्नात्मनैवावलम्बे
तत्कल्याणि त्वमपि सुतरां मा गमः कातरत्वम् ।
कस्यात्यंतं सुखमुपनतं दुःखमेकान्ततो वा
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥ ११७ ॥

यक्षसंदेशः १०

हे कल्याणि, कस्य अत्यन्तं नैरन्तर्येण सुखं उपनतं उपस्थितं, कस्य वा एकान्ततः सततं दुःखं उपनतं, न कस्यापि इति एवं प्रकारेण आश्वासनेन बहु यथा स्यात्तथा विगणयन् विचारयन् आत्मानं हृदयं आत्मना एव मनसा एव अवलम्बे धारयामि। मनुष्याणां दशा सुखदुःखरूपा अवस्था नीचैः च उपरि च

चक्रनेमिक्रमेण गच्छति। चक्रस्य नेमिः वंटडो इति सौराष्ट्रे चक्रस्याराक्रमेण कदाचित् चक्रस्यारा नीचैः अधस्ताद् गच्छति पुनः सच एव उपरि उपरिष्टाद् गच्छति याति। तथा सुखदुःखस्यापि अवस्था कालक्रमेण अध उपरिगामिनी भवति, कदाचित् सुखरूपा कदाचिद् दुःखरूपा। तत् तस्मात् कारणात् हे कल्याणि शोभनावयवे, त्वमपि सुतरां अतिशयेन कातरत्व अधीरत्व मा गमः मा यासीः ॥ ११७॥

Thinking much in this way, I support myself by myself. Hence, O blessed one, you too should not be extremely impatient. For who enjoys unceasing happiness or suffers perpetual misery. ? One ' s condition of life goes up and down like the revolution of a wheel

## YAKSHA'S MESSAGE 10

( But O fortunate one, who obtains happiness for the whole life ? Or who suffers from perpetual misery. ? No one meets with this sort of life. Thinking so, I console myself and keep up my spirits Happiness and misery come and go in the life of a man like the felly of a moving wheel. Hence, O dear one, you too should think like this, without being impatient. ) 117.

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
शेषान्मासान् गमय चतुरो लोचने मीलयित्वा।
पश्चादावां विरहगणितं तं तमात्माभिलाषं
निर्वेक्ष्यावः परिणतशरच्चंद्रिकासु क्षपासु ॥ ११७॥

### यक्षसन्देशः ११

हे कल्याणि, शार्ङ्गपाणौ शार्ङ्गं धनुः पाणौ हस्ते यस्य सः तस्मिन् विष्णौ भुजगशयनात् शेषपर्यंकात् उत्थिते जागरिते सति मे शापान्तः मम शापस्य देशाद् बहिर्निष्कासनाज्ञाया वर्षैकपरिमिताया: अतः पूर्णता भविष्यति यतः कारणात् शेषान् चतुःसंख्याकान् मासान् लोचने मीलयित्वा नेत्रे निमील्य गमयेः अतिवाहयेः। विक्रमसंवदनुसारं आषाढशुक्लैकादश्यां विष्णु शेषशय्यायां स्वपिति पुनः चातुर्मास्यानन्तरं कार्तिकशुक्लैकादश्यां देवदीपोत्सवोदिने देवदिवाळी इति सौराष्ट्रे तस्मिन्दिने विष्णुरुत्तिष्ठति।

पश्चात् स्वस्थानागमनानन्तर आवा त्व च अह् च द्वावपि विरहगणित विरहकाले सकल्पित त त आत्माभिलाप भोगविलासस्य निजमनोरथ परिणत-शरच्चन्द्रिकासु परिणता सपूर्णता गता शरद् ऋतु तस्या चन्द्रिका यासु ता तासु क्षपासु रात्रिषु कार्तिकशुक्लद्वादश्यनन्तर हेमन्तर्तो प्रारभात् निर्मल-चन्द्रिकाप्रकाशितासु रात्रिषु निर्वेदयात्र उपभोक्ष्यावहे विविधविलाससुखाभिला-षपूर्ति करिष्यावहे ॥ ११८ ॥

My curse will end when Vishnu, the wielder of Sarang bow, gets up from his serpent-bed Pass away the remaining four months, keeping your eyes closed Thereafter, we two shall satisfy during nights full of autumnal moonlight, those self-same desires of ours entertained in separation

YAKSHA'S MESSAGE 11

( O blessed one, my curse of exile for a year will come to an end on the eleventh day of the bright half of Kartik, when Vishnu will rise from his bed on Sheshnag Hence you should pass the remaining four months, keeping your eyes closed Thereafter we shall enjoy in bright moonlight, cloudless on account of the end of Autumn, those various desires, thought of during separation ) 118

भूयश्चाहं त्वमपि शयने कण्ठलग्ना पुरा मे
निद्रां गत्वा किमपि रुदती सस्वरं विप्रबुद्धा ।
सान्तर्हासं कथितमसकृत् पृच्छतश्च त्वया मे
दृष्टः स्वप्ने कितव रमयन् कामपि त्वं मयेति ॥ ११९ ॥

यक्षसन्देशः १२

अथ स्वामिप्रयुक्त एव मेघ इति विश्वासोत्पादनार्थं प्राक्तन रहस्यमय वृत्तान्त निवेदयन्नाह ।

हे कल्याणि, भूय पुनरपि शृणु । पुरा पूर्वं एकदा शयने शय्यायां मे कण्ठ-लग्ना सती निद्रा गत्वा निद्रा प्राप्य सुप्तासीत् । पुन किमपि केनापि अविज्ञा-तेन कारणेन रुदती रुदती सस्वर शीघ्र एव विप्रबुद्धा जागरिता । तदा असकृत् वार वार पृच्छत मे मम त्वया सान्तर्हास अन्तर्हसितमयुक्त कथित । हे कितव, धूर्त ! कामपि प्रमदा रमयन् क्रीडयन् त्व स्वप्ने मया दृष्ट । सपत्नीदुःखादह रोदिमि ॥ ११६ ॥

To add to it further, — Once clinging to my neck on the bed and having gone to sleep, you awoke suddenly crying for reason unknown To me asking repeatedly, you said with an inward smile, "O deceiver, you were seen by me in a dream sporting with some other woman."

YAKSHA'S MESSAGE 12.

( To convince his wife that the cloud is none else but one sent by her husband, the Yaksha described one incident known only to himself :—

O blessed one, hear again Once in the past you had clung to my neck and gone to sleep Some time after you awoke suddenly and began to weep without any reason whatsoever When I asked you repeatedly the reason for it, you said to me smiling inwardly, "O rogue, I am weeping because I saw you in my dream sporting with some other woman. ) 119.

एतस्मान्मां कुशलिनमभिज्ञानदानाद् विदित्वा
मा कौलीन्यादसितनयने मय्यविश्वासिनी भूः ।
स्नेहानाहुः किमपि विरहे ध्वंसिनस्ते त्वभोगा-
दिष्टे वस्तुन्युपचितरसाः प्रेमराशीभवंति ॥ १२० ॥

यक्षसन्देशः १३

हे असितलोचने मेचकलोचने, त्वं एतस्मात् अभिज्ञानदानात् अभिज्ञानानि विश्वासोत्पादकानि चिह्नानि तेषां दानात् मां कुशलिनं जीवन्तं कस्यांचिदपि च न लुब्धं विदित्वा ज्ञात्वा परिज्ञाय कौलीन्यात् लोकवादात् पत्नीवियोगेन मृत एव सम्भवत्ययं, एनां न स्मरन्नेवान्यस्यां कस्यांचिल्लुब्धतया लुब्धस्य तस्य पुनरागमनमसम्भवमित्यादिना लोकानां वादेन प्रवादेन लोकानां कियदन्यथा मयि सम्बन्धे अविश्वासिनी मा भूः मरणान्यलुब्धत्वादिशंकाकुला न भव ।

विरहे परस्परवियोगे सति स्नेहान् ध्वंसिनः विनाशकारिणः प्राहुः कथयन्ति तत् किमपि केषुचिद् दृष्टान्तेषु सत्यं चेत् तथापि बहुधा तु ते स्नेहाः हि इति निश्चयेन इष्टे वस्तुनि अभीष्टे पदार्थे अभोगात् अप्राप्तिवशात् भोगविरहितत्वेन

उपचितरसाः सन्तः कस्मिंश्चिन्मनुष्ये वस्तुनि वा प्रेमराशीभवन्ति स्नेहसमूहीभवन्ति ॥ १२० ॥

O black eyed one, knowing me to be well from the presentation of this token, do not be distrustful about me from popular rumour, They say that love vanishes during separation ; but ( I assert ) that affection becomes accumulated as the desire for the object loved becomes increased in intensity owing to non–enjnyment.

YAKSHA'S MESSAGE 13.

( O black eyed one, from the tokens given, you will be convinced that I am alive and am not attached to any other woman. Do not, from popular rumour, entertain any doubt about me that I might be dead owing to separation from my wife or that there isno possibility of my return,fallen in love as I have with other woman. Some people opine that love dies in separation; but I believe that love becomes accumulated, when circumstances for its non–enjoyment arise. Advantage of this accumulated love is,well availed of, when both the lovers meet again or reunite. ) 120

आश्वास्यैवं प्रथमविरहोदग्रशोकां सखीं तां
शैलादाशु त्रिनयनवृषोत्खातशृंगान्निवृत्तः ।
साभिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि
प्रातः कुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥ १२१ ॥

मेघं प्रति चरमवचनं १

हे मेघ, तां प्रथमविरहोदग्रशोकां प्रथम एव पूर्वं कदाप्यननुभूतः प्रथमतारमेवाकस्मादापतितः विरहः वियोगः तेन जातः उदग्रः असह्यः शोकः यस्यास्तां तव सखीं भ्रातृजायां, एवं पूर्वोक्तप्रकारेण आश्वास्य स्वस्थीकृत्य त्रिनयनवृषोत्खातशृंगात् त्रिनयनः शंकरः तस्य वृषः वृषभः नन्दी तेन उत्खातानि उत्पाटितानि शृंगाणि शिखराणि यस्य सः तस्मात् ईदृशात् शैलात् कैलाशात् आशु शीघ्रं निवृत्तः प्रत्यागतः सन् पश्चात् साभिज्ञानप्रहितकुशलैः अभिज्ञान विश्वासोत्पादकसंकेतः तेन संयुक्तं यथा स्यात्तथा तथा प्रहितैः प्रेषितैः कुशलैः कुशल-

धार्तायुक्तै तद्वचोभि तस्या सन्देशवाक्यै सह प्रात कुन्दप्रसवशिथिल प्रात प्रभाते कुन्दप्रसव डोलरकुसुम पुष्प तद्वत् शिथिल क्षीणतेजस्क मम जीवित धारयेथा । यथा तस्या जीवित मत्सन्देशेन त्वया रक्षित तथा ममापि जीवित धारयेथा अवलम्बेथा रक्षस्व ॥ १२१ ॥

Having thus comforted your friend intensely sorrowful at first separation and having returned immediately from that mountain, the peaks of which have been dug up by the three-eyed God Shiva's bull, you do support my life also, as frail as a Kunda flower in the morning, by her words, intimating her well-being by tokens sent

LAST WORDS TO THE CLOUD 1

( O cloud, having thus consoled your friend who is overpowered with great sorrow on account of first separatio, not experienced before and having returned here at once from that mount Kailas the peaks of which are dug up by Shiva' s bull, you have to save my life also, as fickle as a Kunda flower withering in the morning, by her words of welfare accompanied with tokens ) 121

कच्चित् सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे
प्रत्याख्यातुं न खलु भवतो धीरता तर्कयामि ।
निःशब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः
प्रत्युक्तं हि प्रणयिषु सतामीप्सितार्थक्रियैव ॥ १२२ ॥

हे सौम्य हे सुन्दरदर्शन, त्वया मे मम इद बन्धुकृत्य स्वजनकार्य स्वमित्र कार्य व्यवसित अङ्गीकृत करिष्यामीति निश्चित कच्चित् । भवत तव धीरता निर्वचनता प्रत्याख्यातु निराकर्तु न करिष्यामीति वक्तु खलु अवश्य न तर्कयामि न कल्पयामि ।

अथवा भवत धीरता निर्वचनता प्रत्याख्यातु प्रत्युत्तरयितु न कल्पयामि नाशासे । विना तव प्रतिवचनेन उत्तरेणापि त्वया मित्रस्य मम कार्य स्वीकृत मिति मन्ये ।

हि यस्मात् कारणात् नि शब्दोऽपि शब्दरहितोऽपि शब्दमकुर्वाणोऽपि त्व याचित प्रार्थित सन् चातकेभ्य जल प्रदिशसि ददासि ।

हि एतस्मात् कारणात् अह एव मन्ये यत् सता त्वादृशां परोपकारिणा महामना प्रणयिषु प्रीतिमत्सु मित्रेषु सेवकेषु आप्तेषु याचके विषये च ईप्सितार्थस्यैव अभिलषितार्थनिष्पादनमेव प्रत्युक्त प्रत्युत्तरमस्ति ॥ १२२ ॥

O gentle one, has it been resolved by you to transact this friendly work of mine ? I do not indeed take your silence to imply a flouting ( of my request ) Even though speech less, you give water to the Chatakas when asked for it The doing of a desired act is itself a reply of the good persons to those who offer a request

LAST WORDS TO THE CLOUD 2

( O delight-giving cloud, did you decide to execute this friendly work of mine ? Because you do not give the reply, I do not suppose that you do not wish to transact it In other words, I do not expect a reply from you I take it up that your silence implies consent to transact your friend's work. The reason is that you remain silent and still supply water to the Chataks, who long for it I believe that benevolent persons like you, who evince affection for their friends, do not reply to their requests by words Such good persons really bring to a successful end the desired works of their supplicants To state otherwise, great porsons do not give promise in words alone That they do the work is a reply by itself They are by nature inclined to help in fulfilling the cherished desires of their supplicants The cloud roars in autumn but does not rain, whereas in monsoon it rains but does not roar Likewise, a low person speaks much but does nothing of it, while a good person speaks nothing but does the work Actually to execute the work is a reply by itself of the good persons ) 122

एतत्कृत्वा प्रियमनुचितप्रार्थनावर्तिनो मे
सौहार्दाद्वा विधुर इति वा मय्यनुक्रोशबुद्ध्या ।

इष्टान् देशान्विचर जलद प्रावृषा संभृतश्री-
र्मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः ॥ १२३ ॥

मेघं प्रति चरमवचनं ३

हे मेघ, अनुचितप्रार्थनावर्त्मनः न विद्यते उचित योग्य त्वदनुरूपं प्रार्थनावर्त्म प्रार्थनामार्गः यस्य तस्य मे मम एतत् प्रियं इदं इष्टकार्यं सौहार्दात् मित्रभावात्, अथवा मयि अनुक्रोशबुद्धया दयालुत्वेन, अथवा अयं विधुरः विह्वलः दीनः दुःखितः इति कारणाद्वा मम एतत् पूर्वोक्तसन्देशकारणरूपं प्रियं कार्यं कृत्वा पश्चात् प्रावृषा वर्षाकालेन ऋतुना सम्भृतश्रीः पुष्टाकृतिः पुष्टकायकान्तिः सन् इष्टान् अभीष्टान् वाञ्छितान् देशान् स्थानानि विचर याहि। च ते तव एव यथा मम स्त्रिया वियोगो जातस्तथा तव विद्युता सौदामिन्या सह विप्रयोगः वियोगः क्षणमपि मा भूत् न स्यात् ॥ १२३ ॥

Having done this good to me, whose way of request be not proper, through friendship or out of a feeling of pity for me as I am separated from my wife, O cloud, you roam over any regions you like, being replenished with splendour by the rainy season May there never be your separation from lightning in this way even for a moment

LAST WORDS TO THE CLOUD. 3

(O friend, my way to entrust this work to you is not proper A saintly one like you should not be given such work. still you do my work out of friendship or through a feeling of compassion for me, as I am miserable. Thereafter you can go to any region you like, increased in glory by the rainy season I wish that you should never suffer separation from your wife—the lightning—even for a moment, in the same way as I had to suffer.) 123

तस्मादद्रेर्निगदिततया शीघ्रमेत्यालकायां
यक्षागारं विगलितशुचा पूर्वचिह्नैर्विदित्वा ।
यत्सन्दिष्टं प्रणयमधुरं गुह्यकेन प्रयत्नात्
तद्गेहिन्याः सकलमवदत् कामरूपी पयोदः ॥ १२४ ॥

## मेघप्रयाणं सन्देशदानं

कामरूपी इच्छितरूपधारणकुशलः पयोदः मेघः तस्मात् रामगिरेः अद्रेः पर्वतात् शीघ्रं यथा भवति तथा अलकायां एत्य आगत्य विगलितशुचा सन्देशप्रेषणोत्थानानन्देन मेघप्रयाणेन च विगलितः निवृत्तः शोको यस्यासौ तेन, विगलितशुचा गतशोकेन गुह्यकेन यक्षेण निगदिततया उक्ततया पूर्वचिह्नैः प्रथमकथितलक्षणैः यक्षागारं यक्षगेहं विदित्वा ज्ञात्वा, प्रयत्नात् आदरतः प्रणयमधुरं विनयमनोज्ञं यत् सन्दिष्टं तत् सकलं समग्रं तद्गेहिन्याः यक्षभार्यायाः अवदत् कथयामास ॥ १२४ ॥

Having come to Alaka at once from that mount (Ramgiri) and having recognised the Yaksha's house by signs given by him, deprived of sorrow, the cloud, capable to assume any shape, told his wife everything, which was imparted by the Yaksha as a message, sweet with love and with great effort.

### THE DEPARTURE OF THE CLOUD AND THE DELIVERY OF THE MESSAGE

(The cloud, who was able to assume any form at will came at once from mount Ramgiri to Alakapuri; recognised the Yaksha's House from signs given by him and related to the Yaksha's wife in words sweet and soothing all that was told by the Yaksha with love, difficulty and sorrow lessened at the departure of the Cloud.) 124.

तं सन्देशं जलधरवरो दिव्यवाचाऽऽचचक्षे
प्राणांस्तस्या जनहितरतो रक्षितुं यक्षवध्वाः ।
प्राप्योदन्तं प्रमुदितमनाः सापि तस्थौ स्वभर्तुः
केषां न स्यादभिमतफला प्रार्थना ह्युत्तमेषु ॥ १२५ ॥

### यक्षवध्वाः कुबेरस्य च संदेशदानं

गुह्यकथितं तं संदेशं जनहितरतः जनानां लोकानां हितकरणे रतः प्रीतियुक्तः आसक्तः जलधरवरः मेघश्रेष्ठ तस्याः यक्षवध्वाः प्राणान् रक्षितु पालयितुं दिव्यवाचा दिव्यवाण्या प्रधानवाण्या यक्षपत्न्यै धनदाय च आचचक्षे कथयामास अकथयत् ।

सापि यक्षवधूरपि स्वभर्तुः निजवल्लभस्य उदन्तं सन्देशं प्राप्य श्रुत्वा प्रमुदितमनाः हृष्टचित्ता तस्थौ बभूव ।

हि यस्मात् कारणात् उत्तमेषु सज्जनेषु पुरुषेषु कृता प्रार्थना प्रयुक्ता याच्ञा केषां पुरुषाणां अभिमतफला न स्यात् अभीष्टफलदायिनी न स्यात् अपि तु उत्तमेषु कृता प्रार्थना सर्वेषामेव इष्टफलप्रदा भवेदेव ॥ १२५ ॥

To preserve the life of that Yaksha's wife, the best of the cloud, engaged in doing good to the people, delivered that message in speech divine. She too, on receiving the message from her husband, became greatly pleased in mind. Whose request to the best of persons does not bear the desired fruit?

## THE MESSAGE WAS DELIVERED TO THE YAKSHA'S WIFE AND KUBERA.

( The cloud, loving to do good to the people, imparted that Yaksha's message with speech divine to Kubera and the Yaksha's wife, so as to save the latter's life The Yaksha's wife, on her part, was wild with joy on receiving the message from her husband. Request of all to noblest of persons always bears the desired fruit. ) 125.

श्रुत्वा वार्तां जलदकथितां तां धनेशोपि सद्यः
शापस्यान्तं सदयहृदयः संविधायास्तकोपः ।
संयोज्यैतौ विगलितशुचौ दम्पती हृष्टचित्तौ
भोगानिष्टानविरतसुखं भोजयामास शश्वत् ॥ १२६ ॥

### देशपाराज्ञानिवृत्तिः

जलदकथितां यक्षेण सन्दिष्टां तां पूर्वोक्तां वार्तां श्रुत्वा निशम्य, सदयहृदयः दयया सहित हृदयं यस्य सः, तेन अस्तकोपः अस्तः निवृत्तः अस्तङ्गतः कोपः यस्य सः, धनेशः कुबेरोपि सद्यः शीघ्रं शापस्यान्तं विधाय शापस्य वर्षावधि-वियोगलक्षणस्य देशपारकरणरूपिण्या आज्ञायाः अन्तं विरामं पूर्णतां संविधाय अवशिष्टान् चतुरो मासान् क्षमाप्य तौ दम्पती जायावल्लभौ संयोज्य एकत्र मेलयित्वा एतौ विगलितशुचौ स्फेटितशोकौ हृष्टमानसौ कृत्वा, इष्टान् मनो-

वांछितान् भोगान् अविरतसुखं अनवच्छिन्न अखण्डं अविरामं शश्वत् निरन्तरं सुखं भोजयामास ॥ १२६ ॥

Hearing that story told by the cloud, the Lord of the wealth also, with anger removed and heart compassionate, brought to an end the curse, united to gether that couple, sorrowless and delighted and made them enjoy for ever the unceasing happiness and pleasures at will.

PUNISHMENT OF EXILE WAS PARDONED.

( Kubera's heart was filled with pity, when he heard the Yaksha's message, as related by the cloud. Thereat, his anger was gone, the curse was ended and four months of exile that were yet to be passed were condoned He brought about the reunion of the Yaksha and his wife, granting them all facilities to enjoy a life, blessed with pleasures at will. ) 126.

इत्थम्भूतं सुचरितपदं मेघदूताभिधानं
कामक्रीडाविरहितजने दुःखयुक्ते विनोदः ।
कामं चास्मिन् मतिनिपुणतानन्यभावः कवीनां
नत्वाऽऽर्यायाश्चरणकमलं कालिदासश्चकार ॥ १२७ ॥

स्वकाव्यविवरणपूर्वकं समाप्तिमङ्गलं

कालिदासः कवि', आर्यायाः भगवत्याः पार्वत्याः चरणकमलं नत्वा प्रणम्य इत्थम्भूत एतादृशप्रकारेण रचित सुचरितपदं सु सुष्ठु उत्तमपात्रयोः चरितं तद्वर्णनात्मकानि पदानि विरचनानि श्लोकाः यस्मिन् तत् मेघदूताभिधानं काव्यं चकार ।

अस्मिन् काव्ये, दु खयुक्ते कामक्रीडाविरहितजने मदनकेलिविरहितपुरुषे विनोदः आनन्दः भवति । अस्मिन्काव्ये कवीना मतिनिपुणतानन्यभाव मतेः बुद्धेः निपुणतायाः अनन्यभावः परीक्षण बुद्धिचातुर्यं च भवति ॥ १२७ ॥

इति श्री कविकुलतिलकश्रीमत् कालिदासकृत मेघदूताभिधानं
महाकाव्यं सम्पूर्णं इति इति सम्पूर्णं ॥ संवत् १७१४ वर्षे
लिखितं ॥ श्रीरस्तु ॥ श्री ॥



Kalidas, having bowed to the lotus-like feet of the Goddess, composed a poem entitled the Meghdoota, of this sort and with the best of words and characters. In this poem, there is entertainment provided for a person rendered unhappy by being deprived of love-sports and a test for skill and versatility of poets.

## EPILOGUE

( Poet Kalidas, having bowed to the feet of Goddess Parvati, composed as outlined a poem entitled the Meghdoota, containing verses finely worded and describing the best of characters This poem will afford pleasure to persons, who are miserable on account of separation from their wives and hence not in a position to enjoy the pleasures of love-sports It will also serve as a test of the skill and versatility of poets. ) 127.

इति श्री कविकुलतिलकशिरोमणि कालिदासकृतं मेघदूताभिधानं
महाकाव्यं सम्पूर्णं इति इति सम्पूर्णं ॥ संवत् १७१४ वर्षे
लिखितं ॥ श्रीरस्तु ॥ श्रीः ॥

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## INTERPOLATED THREE VERSES

The three verses given below have been seen as an appendix in one printed edition of the Meghdoota. Their meaning and purport are the same as those expressed in verses 96, 98 and others of this poem, and in a better way. Hence to accept them will merely be a repetition of what has been already told. Moreover their style of composition is not of a high order. As such, I am of the opinion to regard them spurious They only repeat what has already gone by. I give them here with commentary simply for the knowledge of readers. In truth, these three verses are not of Kalidas' composition Had these verses contained

some matter new, I would not have regarded them spurious and would have come to some definite decision about them after searching for them and collating in other manuscripts; but as they contain nothing new or peculiar, I am inclined to believe them as composed in pleasure by some other poet on the line same as Kalidas has followed.

इत्याख्याते सुरपतिसखः शैलकुल्यापुरीषु
स्थित्वा स्थित्वा धनपतिपुरीं वासरैः कैश्चिदाप ।
गत्वागारं कनकरुचिरं लक्षणैः पूर्वमुक्तै-
स्तस्योत्सङ्गे क्षितितलगतां तां च दीनां ददर्श ॥ १ ॥

इति इत्थ आख्याते यक्षेण उक्ते सति सुरपतिसखः इन्द्रमित्रः मेघ : शैलकुल्यापुरीषु शैलाः पर्वता. कुल्याः नद्यः पुर्यः नगर्यः इत्यादिषु स्थि त्वा स्थित्वा विश्रम्य कैश्चित् अल्पैः वासरै दिनै. धनपतिपुरीं अलकापुरीं आप प्राप।

कनकरुचिर सुवर्णादिवस्तुभिः सुशोभित, पूर्वं यक्षेण उक्तैः प्रोक्तै लक्षणैः आगार गृहं गत्वा तस्य गृहस्य उत्सङ्गे तलप्रदेशे क्षितितलगतां भूमिशय्यायां सुप्तां दीना दयापात्रां तां यक्षपत्नीं ददश अवलोकयामास ॥ १ ॥

Having been thus told, Indra's friend, resting awhile on mountains, rivers and towns, arrived at the city of the Lord of Wealth after some days. Having gone to that house bright like gold and recognising it from aforesaid signs, he saw the miserable woman in its interior, *lying on the ground.*

( *The Yaksha's speech being thus finished,* Indra's friend the Cloud, resting on mountains, rivers and cities, reached Kubera's Alakapuri after some days Here he came to the Yaksha's house, recognising it from signs given and adorned with golden buntings and other embelishments. *He* saw in the Yaksha's house *his miserable wife, lying* in a pitiable condition, with her bed spread upon the floor of the house. ) 1.

स्निग्धाः सख्यः क्षणमपि दिवा तां न मोक्ष्यन्ति तन्वी-
मेकप्रख्या भवति हि जगत्यङ्गनानां प्रवृत्तिः।
स त्वं रात्रौ जलद शयनासन्नवातायनस्थः
कान्तां सुप्ते सति परिजने वीतनिद्रामुपेयाः ॥ २ ॥

हे मेघ, स्निग्धा स्नेहपरवशाः तस्याः सख्यः, तन्वीं सुकोमलशरीरां तां दिवा क्षणं अपि न मोक्ष्यन्ति न मुञ्चन्ति। जगति विश्वे पते· संयोगवियोगादिषु अङ्गनानां स्त्रीणां प्रवृत्तिः दशा एकप्रख्या एकप्रकारा हि प्रायः भवति सर्वासां स्त्रीणां स्वभावो मानसं चित्तस्थितिस्तु प्रायः समाना एवास्ति। अर्थात् दिवसे तु सखीनामुपस्थितौ लज्जया सन्देशदानादानावकाशो न मिलिष्यति।

अतः हे जलद स त्वं रात्रौ परिजने अनुचरजने सुप्ते सति शयनासन्नवातायनस्थः सन् भूमिशयननिकटवर्तिगवाक्षोपर्युपविष्टः सन् वीतनिद्रां कान्तां जागरितां उपेयाः गच्छेः ॥ २ ॥

Affectionate friends do not leave alone that tender-bodied one even for a moment by day. The ways of women are the same or uniform all throughout the world. Hence, O cloud, you, resting on the window near her bed, should approach my wife, devoid of sleep, at night, when all attendants are asleep.

(*O cloud, my wife's affectionate friends do not leave her — the tender-bodied one — alone even for a moment by day. So you have not to impart my message in the presence of her friends, because women are always bashful by nature. Women's ways are uniform throughout the world. Hence, O friend, at night when all the servants are asleep, you, sitting on the window near her bed on the ground, should deliver my message to her, when she awakes during the night.*) 2.

अन्वेष्टव्यामवनिशयने सन्निकीर्णैकपार्श्वां
तत्पर्यंकप्रगलितलवैश्छिन्नहारैरिवास्रैः ॥
भूयो भूयः कठिनविषमां सारयन्तीं कपोला-
दामोक्तव्यामयमितनखेनैकवेणीं करेण ॥ ३ ॥

हे मेघ, सन्निकीर्णैकपार्श्वां सम् सम्यक नितान्त निकीर्ण सकुचित एक पार्श्व यया सा ता। छिन्नहारै इव त्रुटितहाराणा रत्नकणिका इव तत्पर्यंक प्रगलितलवै तस्या पर्यंक पलग तस्मात् प्रगलिता स्रवन्त लवा बिन्दव येषा तै अस्रै अश्रुभि युक्ता कठिना जटीं जटिला विषमा स्पर्शासहा आमोक्तव्या मम हस्ताभ्या पृथक समीचीना करणीया ईदृशीं एकवेणीं अयमितनखेन अयमिता अकर्तिता नखा यस्मिन् स तेन करेण कपोलात् भूयो भूय पुन पुन सारयन्तीं दूरीकुर्वतीं त्व द्रक्ष्यसि ॥ ३ ॥

( You would see her ), who is to be found out, sleeping sidewise on her bed on the floor, shedding tears *falling down from her bed like pearls dropping out* from the garland and waving aside again and again from her cheek the single braid of hair, — rough, uncouth and worthy of being loosened by me, — by her hand, with nails unimpaired

( O cloud, you will find her your friend sleeping with twined legs on one side on her bed on the ground, shedding tears from her eyes dropping down like pea rls from the garland from the bed, and casting aside off and on from the cheek her braid of hair— hard and painful to touch and which is to be untied and combed only when I meet her—by her hand with nails uncut ) 3



# हस्तलिखित-पुस्तकानां संकेतः

क १ संकेत–आदर्श पुस्तकं विक्रम संवत् १७१४ वर्षे लिखित मूलेन सह टीकास्ति। टीकाया नाम न विद्यते। परं केनचिद् गुर्जरेण कृतेति ज्ञायते अस्मिन् १२७ श्लोकाः सन्ति। पत्राणि २५ मितानि।

ख २ संकेत–संवत् १५१७ प्राय। केवला मल्लिनाथी संजीवनी नाम्नी टीका। श्लोकसंख्या १२१। पत्राणि २८।

ग ३ संकेत–संवत् १६१२ ज्येष्ठशुक्लदशम्या तपत्याः तीरे सांनेश्वरे लिखितं संस्कृतटीका केवलास्ति। टीकाया नाम न विद्यते। श्लोक संख्या १२४। पत्राणि ३२।

घ ४ संकेत–संवत् १६९५ कार्तिक वदी १ वीरमगाम-मध्ये लिखितं। मूलेन सह अवचूरी टीका। श्लोकसंख्या १२५। पत्राणि १४।

ङ ५ संकेत–संवत् १७०४ आश्विन वदी २ सोमे केवला मल्लिनाथी संजीवनी नाम्नी टीका मेघसन्देशः इति ग्रन्थाभिधेयं। श्लोक संख्या १२३। पत्राणि ३४।

च ६ संकेत–संवत् १७१६ कार्तिकमासेऽसिते पक्षे १३ कर्मनाम्ना मुनि नयनविमलेन। मूलमात्रं श्लोकसंख्या १२६। पत्राणि १९।

छ ७ संकेत संवत् १५२३ प्रायः। मूलमात्र। श्लोकसंख्या १२५। पत्राणि १९।

मल्लिनाथस्य टीकाया नाम कैश्चित् सारोद्धारिणीत्युच्यते तन्न युक्त मल्लिनाथस्य टीकाया नाम संजीवनी एव।

## हस्तलिखित-पुस्तकानां संकेतः

| श्लोकारम्भः | क | ख | ग | घ | ङ | च | छ |
|---|---|---|---|---|---|---|---|
| | १ | २ | ३ | ४ | ५ | ६ | ७ |
| कश्चित्कान्ता | १ | १ | १ | १ | १ | १ | १ |
| तस्मिन्नद्रौ | २ | २ | २ | २ | २ | २ | २ |
| तस्य स्थित्वा | ३ | ३ | ३ | ३ | ३ | ३ | ३ |
| प्रत्यासन्ने | ४ | ४ | ४ | ४ | ४ | ४ | ४ |

| श्लोकारम्भः | क | ख | ग | घ | ङ | च | छ |
|---|---|---|---|---|---|---|---|
| | १ | २ | ३ | ४ | ५ | ६ | ७ |
| धूमज्योति | ५ | ५ | ५ | ५ | ५ | ५ | ५ |
| जातं वंशे | ६ | ६ | ६ | ६ | ६ | ६ | ६ |
| संतप्तानां | ७ | ७ | ७ | ७ | ७ | ७ | ७ |
| त्वामारूढं | ८ | ८ | ८ | ८ | ८ | ८ | ८ |
| मन्दं मन्दं | ९ | ९ | ९ | ९ | ९ | ९ | ९ |
| तां चावश्यं | १० | १० | १० | १० | १० | १० | १० |
| कर्तुं यच्च | ११ | ११ | ११ | ११ | ११ | ११ | ११ |
| आपृच्छस्व | १२ | १२ | १२ | १२ | १२ | १२ | १२ |
| मार्गं तावत् | १३ | १३ | १३ | १३ | १३ | १३ | १३ |
| अद्रेः शृंगं | १४ | १४ | १५ | १४ | १४ | १४ | १४ |
| रत्नच्छाया | १५ | १५ | १५ | १५ | १५ | १५ | १५ |
| त्वय्यायत्तं | १६ | १६ | १६ | १६ | १६ | १६ | १६ |
| त्वामासार | १७ | १७ | १७ | १७ | १७ | १७ | १७ |
| अध्वक्लान्तं | १८ | + | १८ | १८ | × | १८ | १८ |
| छन्नोपान्तः | १९ | १८ | १९ | १९ | १८ | १९ | १९ |
| स्थित्वा तस्मिन् | २० | १९ | २० | २० | १९ | २० | २० |
| तस्यास्तिक्तैः | २१ | २० | २१ | २१ | २० | २१ | २१ |
| नीपं दृष्ट्वा | २२ | २१ | २२ | २२ | २१ | २२ | २२ |
| अम्भोविन्दु | २३ | २२ | २३ | २३ | २२ | २३ | २४ |
| उत्पश्यामि | २४ | २३ | २४ | २४ | २३ | २४ | २३ |
| पाण्डुच्छाया | २५ | २४ | २५ | २५ | २४ | २५ | २५ |
| तेषां दिक्षु | २६ | २५ | २६ | २६ | २५ | २६ | २६ |
| नीचैराख्यं | २७ | २६ | २७ | २७ | २६ | २७ | २७ |
| विश्रान्तः सन् | २८ | २७ | २८ | २८ | २७ | २८ | २८ |
| वक्रः पन्थाः | २९ | २८ | २९ | २९ | २८ | २९ | २९ |
| वीचिक्षोभ | ३० | २९ | ३० | ३० | २९ | ३० | ३० |
| वेणीभूत | ३१ | ३० | ३१ | ३१ | ३० | ३१ | ३१ |
| प्राप्यावन्ती | ३२ | ३१ | ३२ | ३२ | ३१ | ३२ | ३२ |
| दीर्घीकुर्वन् | ३३ | ३२ | ३३ | ३३ | ३२ | ३३ | ३५ |

| श्लोकारम्भ | क | ख | ग | घ | ङ | च | छ |
|---|---|---|---|---|---|---|---|
| , | १ | २ | ३ | ४ | ५ | ६ | ७ |
| हारांस्तारान् | ३४ | ३३ | ३४ | ३४ | ३३ | ३४ | ३३ |
| प्रद्योतस्य | ३५ | ३४ | ३५ | ३५ | ३४ | ३५ | ३४ |
| आलोद्गीर्णः | ३६ | ३६ | ३६ | ३६ | ३६ | ३६ | ३६ |
| भर्तुः कंठ | ३७ | ३७ | ३७ | ३७ | ३७ | ३७ | ३७ |
| अप्यन्यस्मिन् | ३८ | ३८ | ३८ | ३८ | ३८ | ३८ | ३८ |
| पादन्यास | ३९ | ३९ | ३९ | ३९ | ३९ | ३९ | ३९ |
| पश्चादुच्चै | ४० | ४० | ४० | ४० | ४० | ४० | ४० |
| गच्छन्तीनां | ४१ | ४१ | ४१ | ४१ | ४१ | ४१ | ४१ |
| तां कस्यांचित् | ४२ | ४२ | ४२ | ४२ | ४२ | ४२ | ४२ |
| तस्मिन् काले | ४३ | ४३ | ४३ | ४३ | ४३ | ४३ | ४३ |
| गंभीरायाः | ४४ | ४४ | ४४ | ४४ | ४४ | ४४ | ४४ |
| तस्या किंचित् | ४५ | ४५ | ४५ | ४५ | ४५ | ४५ | ४५ |
| त्वं निष्पन्दो | ४६ | ४६ | ४६ | ४६ | ४६ | ४६ | ४६ |
| तत्र स्कन्दं | ४७ | ४७ | ४७ | ४७ | ४७ | ४७ | ४८ |
| ज्योतिर्लेखा | ४८ | ४८ | ४८ | ४८ | ४८ | ४८ | ४८ |
| आराध्यैनं | ४९ | ४९ | ४९ | ४९ | ४९ | ४९ | ४९ |
| त्वय्यादातुं | ५० | ५० | ५० | ५० | ५० | ५० | ५० |
| तामुत्तीर्य | ५१ | ५१ | ५१ | ५१ | ५१ | ५१ | ५१ |
| ब्रह्मावर्तं | ५२ | ५२ | ५२ | ५२ | ५२ | ५२ | ५२ |
| हित्वा हाला | ५३ | ५३ | ५३ | ५३ | ५३ | ५३ | ५३ |
| तस्माद् गच्छेः | ५४ | ५४ | ५४ | ५४ | ५४ | ५४ | ५४ |
| तस्याः पातुं | ५५ | ५५ | ५५ | ५५ | ५५ | ५५ | ५५ |
| आसीनानां | ५६ | ५६ | ५६ | ५६ | ५६ | ५६ | ५६ |
| तं चेद् वायौ | ५७ | ५७ | ५७ | ५७ | ५७ | ५७ | ५७ |
| ये संरंभो | ५८ | ५८ | ५८ | ५८ | ५८ | ५८ | ५८ |
| तत्र व्यक्तं | ५९ | ५९ | ५९ | ५९ | ५९ | ५९ | ५९ |
| शब्दायन्ते | ६० | ६० | ६० | ६० | ६० | ६० | ६० |
| प्रालेयाद्रे | ६१ | ६१ | ६१ | ६१ | ६१ | ६१ | ६१ |
| गत्वा चोर्ध्वं | ६२ | ६२ | ६२ | ६२ | ६२ | ६२ | ६२. |

| श्लोकारम्भः | क | ख | ग | घ | ङ | च | छ |
|---|---|---|---|---|---|---|---|
| | १ | २ | ३ | ४ | ५ | ६ | ७ |
| तत्पश्यामि | ६३ | ६३ | ६३ | ६३ | ६३ | ६२ | ६३ |
| तस्मिन् हित्वा | ६४ | ६४ | ६४ | ६४ | ६४ | ६३ | ६४ |
| तत्रावश्यं | ६५ | ६५ | ६५ | ६५ | ६५ | ६४ | ६५ |
| हेमाम्भोज | ६६ | ६६ | ६६ | ६६ | ६६ | ६५ | ६६ |
| तस्योत्सगे | ६७ | ६७ | ६७ | ६७ | ६७ | ६६ | ६७ |
| विद्युद्दन्तं | ६८ | ६८ | ६८ | ६८ | ६८ | ६७ | ६८ |
| शष्पश्यामा | ६९ | ६२ | ६९ | ६९ | ३५ | ७५ | ६९ |
| आनन्दोत्थं | ७० | ७१ | ७१ | ७० | ७१ | ७० | ७१ |
| यस्यां यक्षाः | ७१ | ७२ | ५२ | ७७ | ७२ | ६९ | ७६ |
| गत्युत्कम्पा | ७२ | ७८ | ७७ | ७४ | ७८ | ७० | ८० |
| नीवीबन्धो | ७३ | ७४ | ७४ | ७१ | ७४ | ७१ | ७९ |
| हस्ते लीला | ७४ | ६९ | ८० | ७३ | ६७ | ६७ | ७० |
| यस्यां मत्त | ७५ | ७० | ७५ | ७५ | ७० | ७८ | ७२ |
| अक्षीणान्त | ७६ | ७७ | ७६ | × | ७७ | × | ७४ |
| यत्रानीता | ७७ | ७५ | ७८ | ७९ | ७५ | ७१ | ७८ |
| मन्दाकिन्याः | ७८ | [illegible] | ७३ | ७२ | ७३ | ७१ | ७३ |
| यत्र स्त्रीणां | ७९ | ७६ | ७९ | ७६ | ७६ | ७३ | ७७ |
| मत्वा देवं | ८० | ७९ | ८० | ८० | ७९ | ७४ | ८१ |
| वासश्चित्रं | ८१ | ८० | ८१ | ७८ | ८० | ७५ | ७५ |
| तत्रागारं | ८२ | ८१ | ८२ | ८१ | ८१ | ७६ | ८० |
| वापी चास्मिन् | ८३ | ८२ | ८३ | ८२ | ८२ | ७७ | ८१ |
| तस्यास्तीरे | ८४ | ८३ | ८४ | ८३ | ८३ | ७८ | ८२ |
| रक्ताशोक | ८५ | ८४ | ८५ | ८४ | ८४ | ७९ | ८३ |
| तन्मध्ये च | ८६ | ८५ | ८६ | ८५ | ८५ | ८० | ८४ |
| एभिः साधो | ८७ | ८६ | ८७ | ८६ | ८६ | ८१ | ८५ |
| गत्वा सद्यः | ८८ | ८७ | ८८ | ८७ | ८७ | ८२ | ८६ |
| तन्वी श्यामा | ८९ | ८८ | ८९ | ८८ | ८८ | ८३ | ८७ |
| तां जानीयाः | ९० | ८९ | ९० | ८९ | ८९ | ८४ | ८८ |
| नूनं तस्याः | ९१ | ९० | ९१ | ९० | ९० | ८५ | ८९ |

| श्लोकारम्भः | क १ | ख २ | ग ३ | घ ४ | ङ ५ | च ६ | छ ७ |
|---|---|---|---|---|---|---|---|
| आलोके ते | ९२ | ९१ | ९२ | ९१ | ९१ | ८६ | ९० |
| उत्सङ्गे वा | ९३ | ९२ | ९३ | ९२ | ९२ | ८७ | ९२ |
| शेषान्मासान् | ९४ | ९३ | ९४ | ९५ | ९३ | ८८ | ९१ |
| सव्यापारा | ९५ | ९४ | ९५ | ९६ | ९४ | १०३ | ९३ |
| आधिक्षामां | ९६ | ९५ | ९६ | ९३ | ९५ | ९५ | ९४ |
| निःश्वासेना | ९७ | ९७ | ९७ | ९४ | ९७ | ९६ | ९५ |
| आद्ये बद्धा | ९८ | ९८ | ९८ | ९७ | ९८ | ९७ | ९६ |
| पादानिन्दो | ९९ | ९६ | ९९ | ९८ | ९६ | ९८ | ९० |
| सा संन्यस्ता | १०० | ९९ | × | ९९ | ९९ | ९९ | ९८ |
| जाने सख्या | १०१ | १०० | १०० | १०० | १०० | १०० | ९९ |
| रुद्धापाङ्ग | १०२ | १०१ | १०१ | १०१ | १०१ | १०१ | १०० |
| वामश्चास्याः | १०३ | १०२ | १०२ | १०२ | १०२ | १०२ | १०१ |
| तस्मिन्काले | १०४ | १०३ | १०३ | १०३ | १०३ | १०४ | १०२ |
| तामुत्थाप्य | १०५ | १०४ | १०४ | १०४ | १०४ | १०५ | १०३ |
| भर्तुर्मित्रं | १०६ | १०५ | १०५ | १०५ | १०५ | १०६ | १०४ |
| इत्याख्याते | १०७ | १०६ | १०६ | १०६ | १०६ | १०७ | १०५ |
| तामायुष्मन् | १०८ | १०७ | १०७ | १०७ | १०७ | १०८ | १०६ |
| अङ्गेनाङ्गं | १०९ | १०८ | १०८ | १०८ | १०८ | १०९ | १०७ |
| शब्दाख्येयं | ११० | १०९ | १०९ | १०९ | १०९ | ११० | १०८ |
| श्यामास्वङ्गं | १११ | ११० | ११० | ११० | ११० | १११ | १०९ |
| धारासिक्त | ११२ | × | १११ | १११ | × | ११२ | ११० |
| त्वामालिख्य | ११३ | १११ | ११२ | ११२ | १११ | १०३ | १११ |
| मामाकाश | ११४ | ११२ | ११३ | ११३ | ११२ | ११६ | ११२ |
| भित्त्वा सद्यः | ११५ | ११३ | ११४ | ११४ | ११३ | ११५ | ११३ |
| संक्षिप्यन्ते | ११६ | ११४ | ११५ | ११६ | ११४ | ११४ | ११४ |
| इत्यात्मानं | ११७ | ११५ | ११६ | ११५ | ११५ | ११७ | ११५ |
| शापान्तो मे | ११८ | ११६ | ११७ | ११७ | ११६ | ११८ | ११६ |
| भूयश्चाह | ११९ | ११७ | ११८ | ११८ | ११७ | ११९ | ११७ |

| श्लोकारम्भ | क | ख | ग | घ | ङ | च | छ |
|---|---|---|---|---|---|---|---|
| | १ | २ | ३ | ४ | ५ | ६ | ७ |
| एतस्मान्मां | १२० | ११८ | ११९ | ११९ | ११८ | १२० | ११८ |
| आश्वास्यैवं | १२१ | ११९ | १२० | १२० | ११९ | १२२ | ११९ |
| कच्चित्सौम्य | १२२ | १२० | १२१ | १२१ | १२० | १२१ | १२० |
| एतत्कृत्वा | १२३ | १२१ | १२२ | १२२ | १२१ | १२३ | १२१ |
| तस्मादद्रे | १२४ | × | × | × | × | × | × |
| त संदेश | १२५ | × | १२३ | १२३ | १२२ | १२४ | १२२ |
| श्रुत्वा वार्ता | १२६ | × | १२४ | १२४ | १२३ | १२५ | १२३ |
| इत्थभूतं | १२७ | × | × | १२५ | × | १२६ | × |



# मेघदूत-श्लोकानां अकाराद्यनुक्रमणिका

